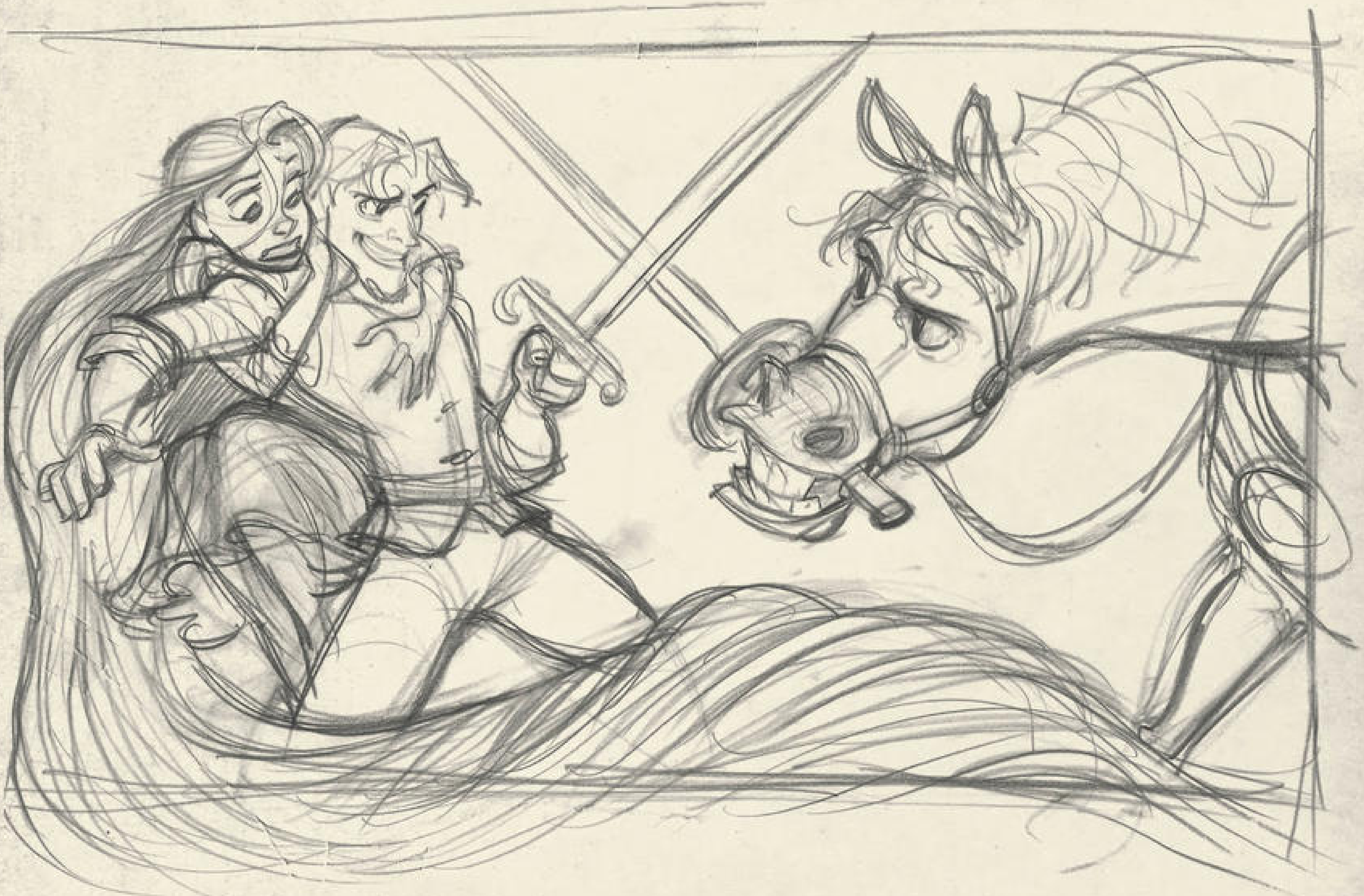
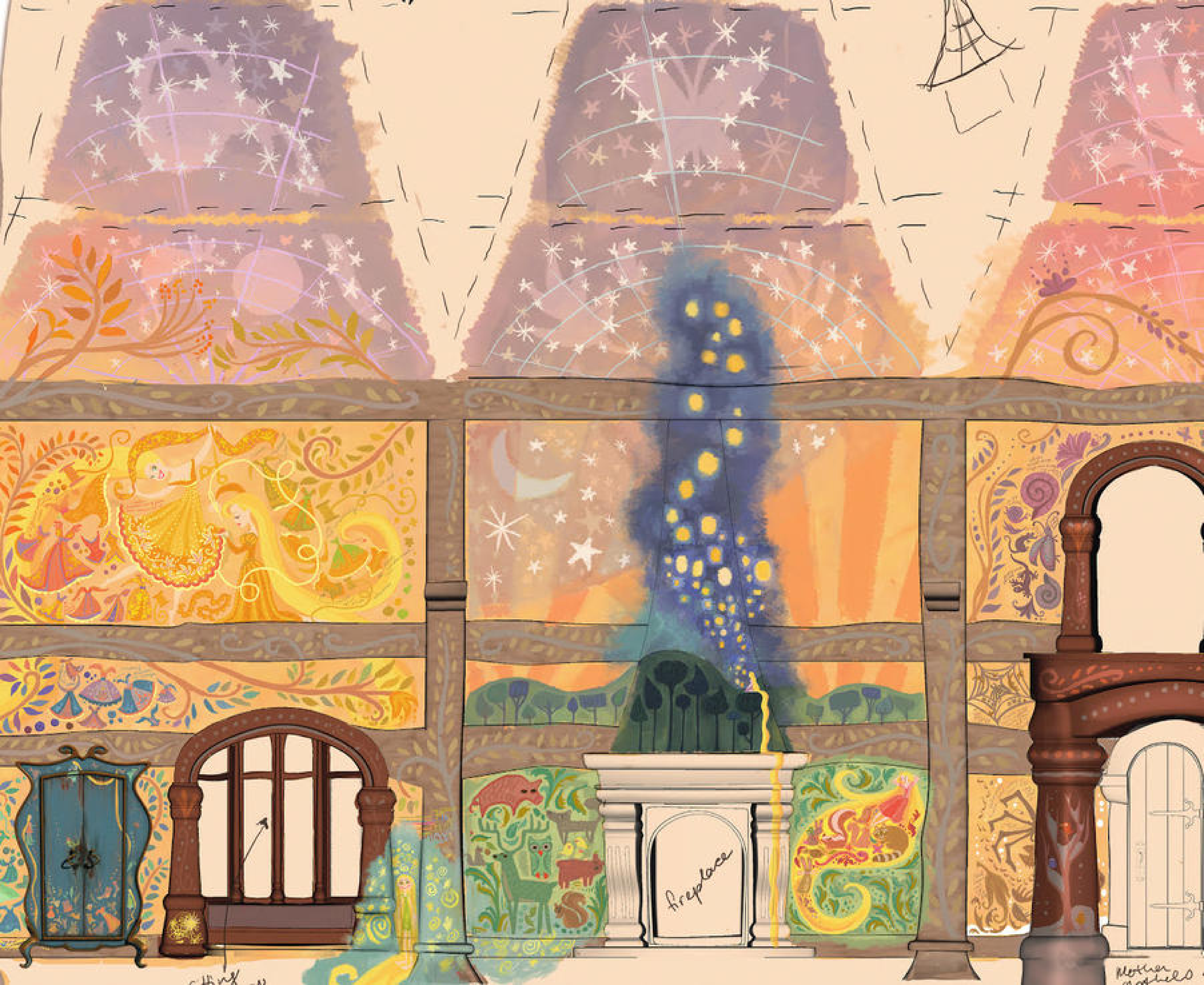
The Art of Disney Tangled

By Jeff Kurtti

Preface by John Lasseter

Foreword by Nathan Greno
and Byron Howard





fireplace
Mother

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Chronicle Books
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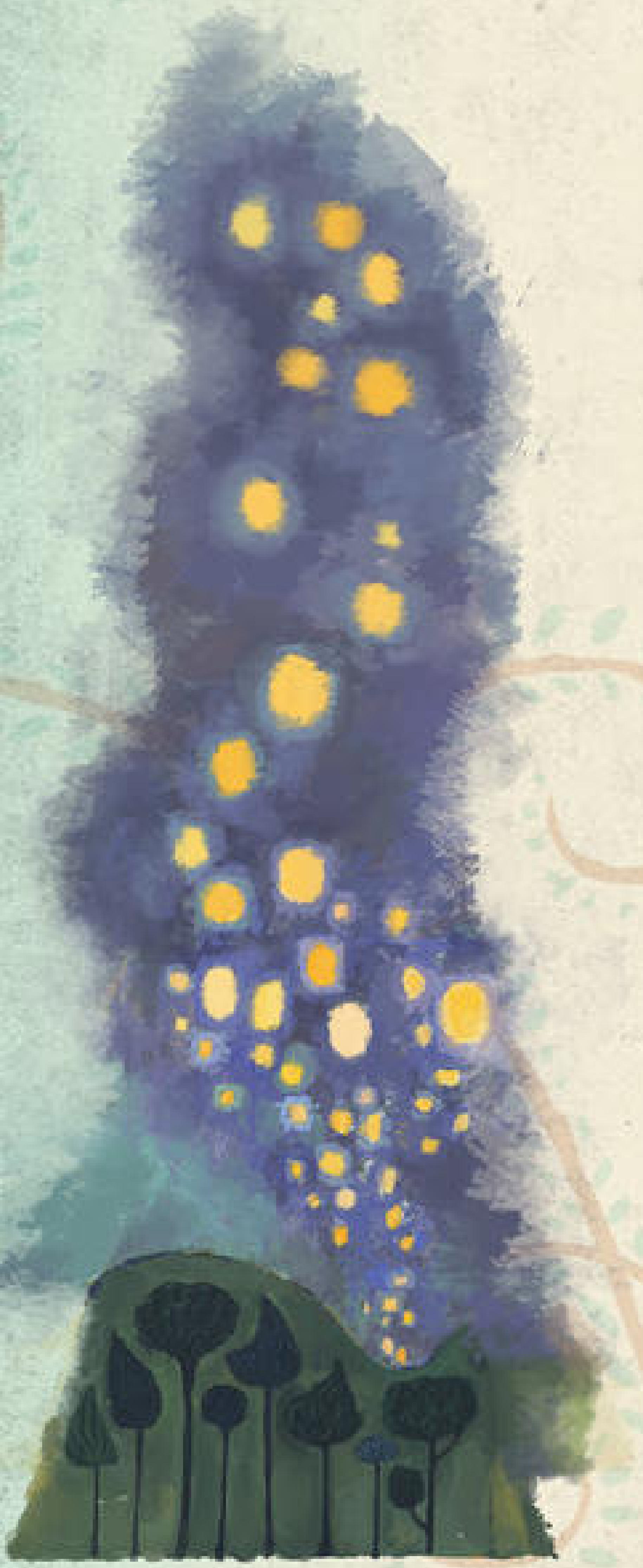

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Preface

Tangled is Disney's first computer-animated fairy-tale adventure. From the beginning, our directors Nathan Greno and Byron Howard wanted this film to sit on the shelf next to Walt's fairy tales, but they also wanted to make this movie for a modern audience. So the big challenge on *Tangled* was to create a unique world and story that evoke the rich, dramatic feeling that is classically Disney, but is also fresh and humorous, *and* that gives the audience something it has never seen before in computer animation.

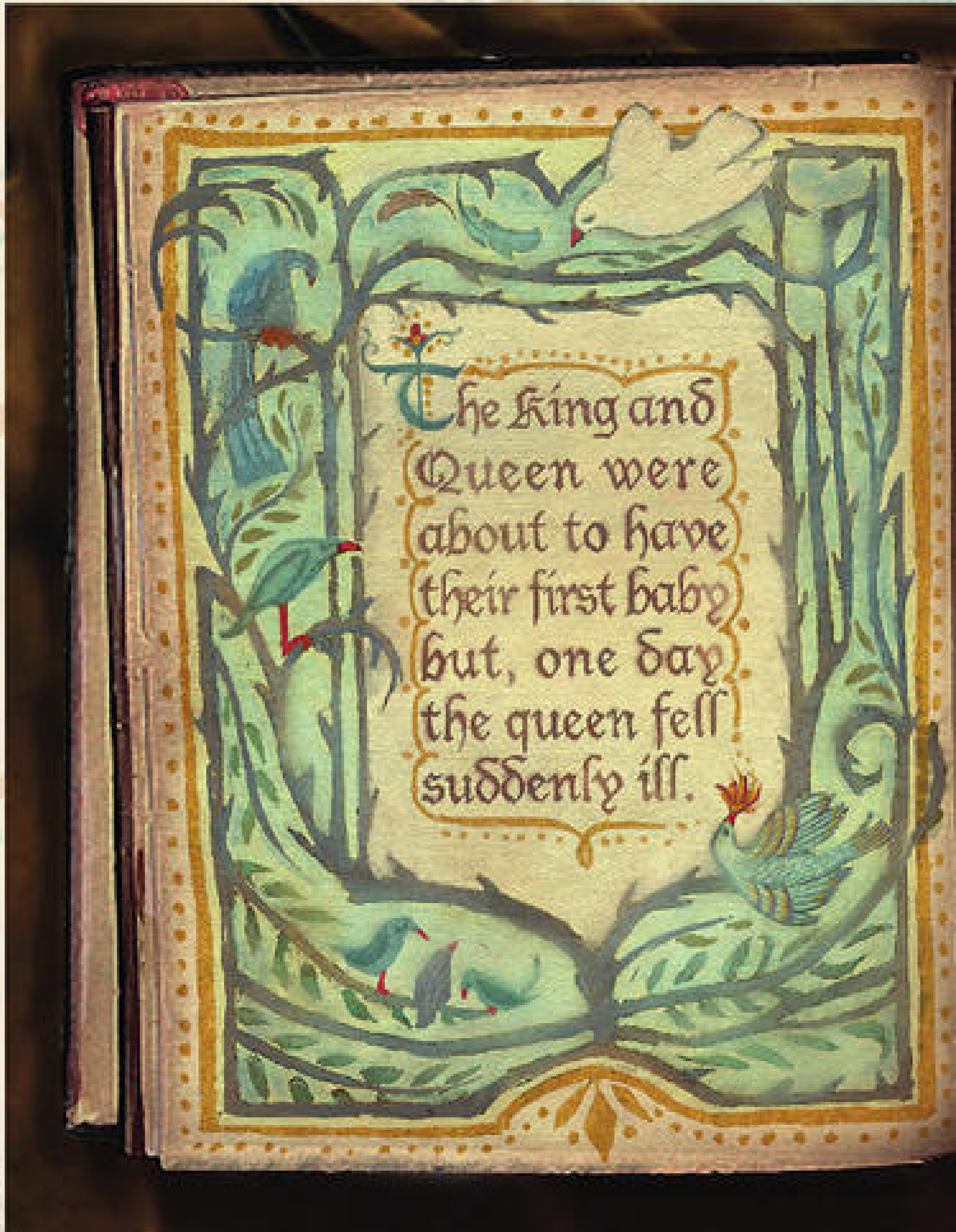
To achieve this goal, the pre-production artists first drew inspiration from some of the most romantic places on earth. For *Tangled's* kingdom, we looked at Mont-Saint-Michel, a town built on a giant rock on the edge of the English Channel. For the tower's hidden valley, we were inspired by Rocamadour, a lovely medieval village hanging onto the side of a cliff in France. That's what drives us—creating fantasy worlds that the audience believes could exist and would want to visit on vacation.

The other big challenge on *Tangled* was to take the source material, the Rapunzel fairy tale, which is very dark, and make it entertaining for today's audience. This is where Nathan and Byron really come in. From their initial sketches, they populated their fairy-tale world with hilarious and innately appealing characters, from Flynn Rider to Maximus, a dog in a horse's body, to a whole pub full of thugs. Most of all, they knew that Rapunzel needed to be a dynamic spirit ready to burst from her tower. To visualize this desire bubbling out of Rapunzel, the artists came up with the fantastic idea that she paints the inside of her tower, creating a wonderful folk-art mural and turning the one-room tower where she's lived her whole life into a place one wouldn't mind spending some time.

These are the moments you live for on a production, where you look at an image or a piece of artwork for the first time and go, "oh, wow." This also happened for me in the song sequence where Flynn and Rapunzel fall in love. When the artists found footage of thousands of floating lanterns from Thailand, I knew right away how cool the scene was going to look in 3-D—from the reflection of the lights on the water in computer animation to the movement of the camera through this three-dimensional environment.

The *Art of* book is important because it is the only chance people outside of the studio get to see all the stunning designs and captivating sketches that go into developing a film's look but are never seen in the film. The artists on *Tangled* have created a world that builds on Disney's classic films but transports us to a land that is completely new.

—John Lasseter



The King and Queen were about to have their first baby but, one day the queen fell suddenly ill.

Foreword

You might think that two guys who had just finished *Bolt* on a lightning-fast schedule would need a break between films.

Normally, you'd be right.

However, when John Lasseter presents you with the opportunity to direct a Disney fairy tale…who wouldn't say yes? Not only would *Tangled* be Disney's fiftieth animated feature, it would also be the studio's first computer-generated-animation fairy tale, and its first CG musical.

Both of us have a deep love of classic Disney, including the parks and the animated films, and any exhaustion we had from our work on *Bolt* was quickly wiped away by our excitement at being able to create a film that would sit next to *Cinderella* and *Sleeping Beauty*. When Disney retells a classic story, the Disney version becomes the one people remember forever. We didn't take that lightly.

We knew the film should be a true fairy tale, one that drew inspiration from Disney's rich artistic history. The film's color and shape language were drawn from Mary Blair's incredible work on *Cinderella*, while the thick-beamed buildings of *Tangled*'s kingdom could have been transported from Pinocchio's village. *Tangled* is a direct descendant of these films, inheriting some of their best qualities.

We drew on real-world historical architecture and costume, but we also took a research trip to Disneyland to learn how to best capture the charm of a classic storybook in three dimensions.

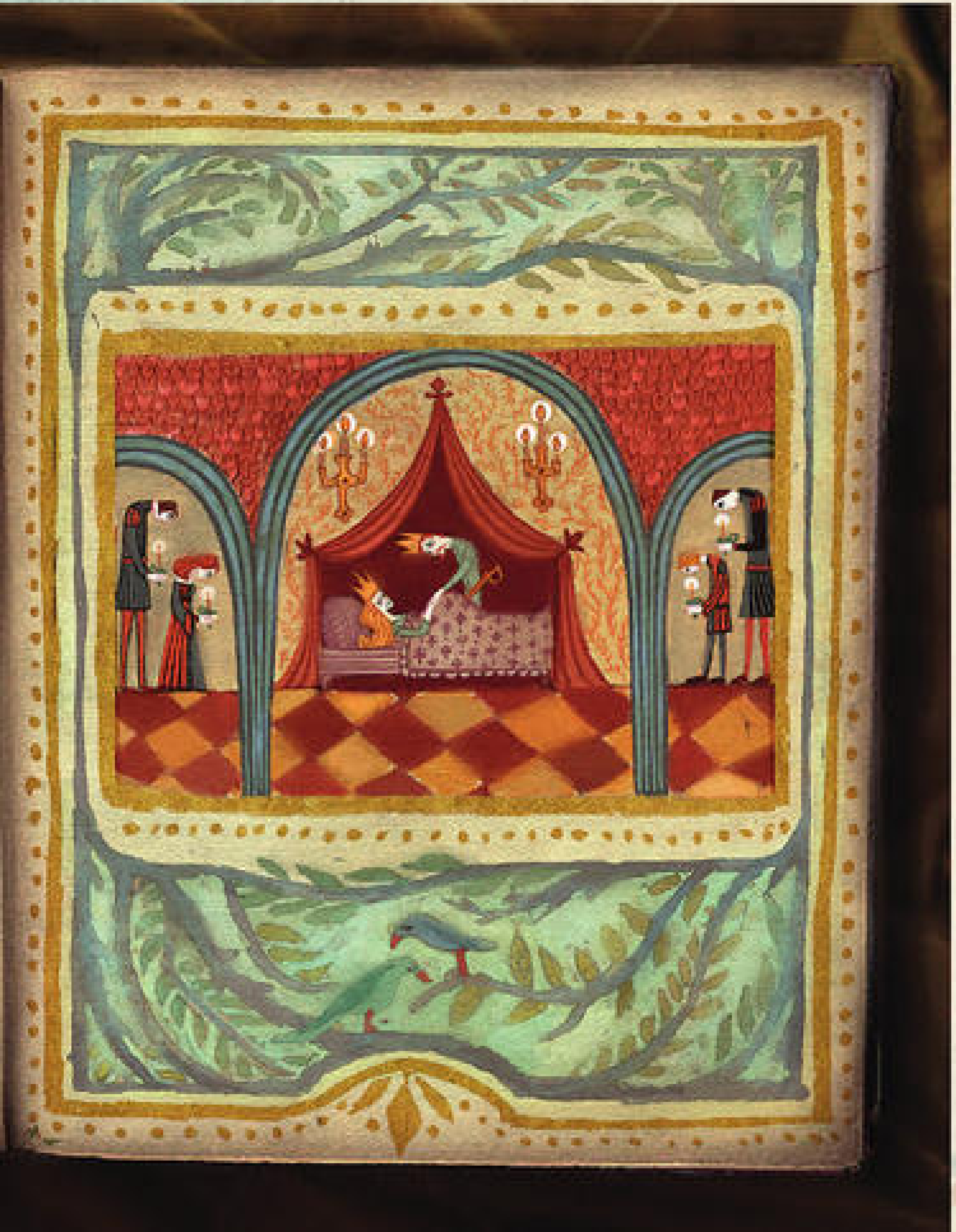
While one foot was in Disney's past, the other had to be firmly planted in the future. That meant a smart script with fresh characters the audience could relate to, and breathtaking new technology that would bring this story to life in vivid computer-generated animation. The film takes advantage of every storytelling tool CG filmmaking offers: expressive lighting, dynamic cinematography, and sensitive but eye-popping stereo imagery.

This is a beautiful, ambitious film rich with the talents of the phenomenal artists represented in the pages of this book—including the remarkably talented Glen Keane, who championed this story for a very long time, and whose artistry is a huge part of the final film.

The countless others in the crew who aren't represented here—our brilliant technicians, animators, editors, and production staff—are all artists in their own right, and we're eternally grateful for their brilliant work. Without them, Rapunzel would never have escaped from her tower.

We hope you find something fresh and new in the film, and at the same time find something beloved and familiar.

—Nathan Greno and Byron Howard



Claire Keane | Digital

Introduction

The Girl in the Tower

Origins of the Timeless Story

Claire Keane | *Digital*

In many ways, "Rapunzel" is the least well known of all the best known fairy tales.

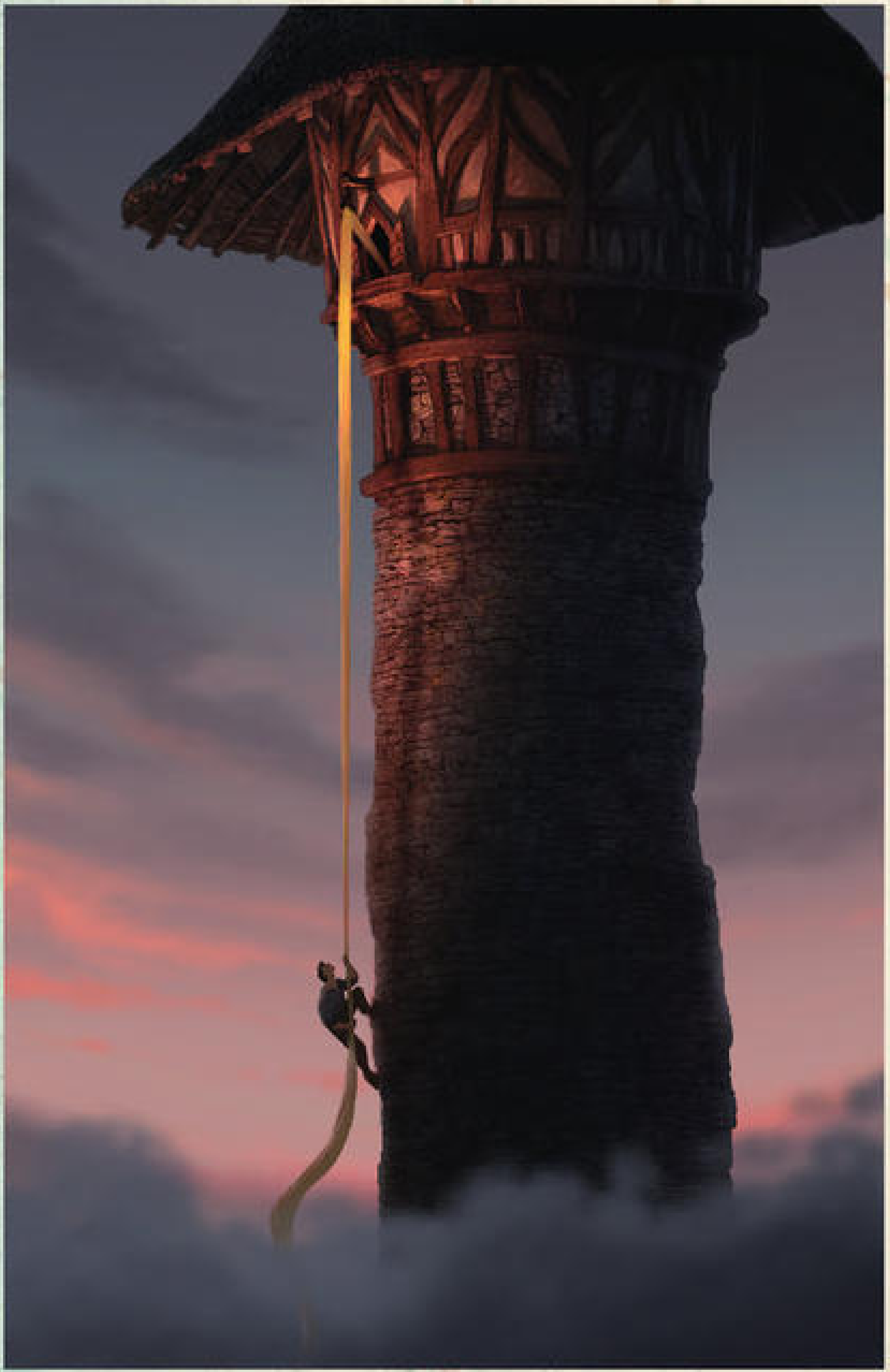
The most famous version was published in the Brothers Grimm's *Kinder- und Hausmärchen* (*Children's and Household Tales*, 1812), which also contains familiar versions of "Hansel and Gretel" ("Hänsel und Gretel"), "Snow White" ("Schneewittchen"), "Cinderella" ("Aschenputtel"), and "Sleeping Beauty" ("Dornröschen").

The more renowned Grimms' version descended from a French version by Charlotte Rose de la Force, entitled "Persinette" ("Parsley"), in *Les contes des contes* (*The Tales of the Tales*, 1697), and there is a similar plot in Marie Catherine d'Aulnoy's "La chatte blanche" ("The White Cat"), published in *Contes nouveaux ou les fées à la mode* (*New Tales, or Fairies in Fashion*, 1698).

Different versions of the tale, in which the girl might be blinded or turned into a frog, are found throughout Europe, Russia, and the Americas. More recent literary versions include Edith Nesbit's *Melisande: or, Long and Short Division* (1908), an ironic interpretation in which Rapunzel's abundance of hair is the kingdom's most valuable export; Anne Sexton's *Transformations* (1972); and Emma Donoghue's inversion of the story focus in "The Tale of the Hair" (*Kissing the Witch*, 1997).

The title "Rapunzel" refers to a delectable plant colloquially called *rapunzel* (typically *Valerianella locusta*, although some English translations of "Rapunzel" use the word *rampion*). In the Grimms' version of the tale, a childless man climbs into the walled garden of a mysterious enchantress to steal her rapunzel leaves, which his pregnant wife craves. (It was firmly held folklore that to deny a mother's cravings would cause harm to the unborn child.)

Upon being caught, the man promises the enchantress their child. When the child is born, the enchantress imprisons her in a tall, doorless tower, and raises her to adolescence, professing to be her mother. To gain entry to the tower, the sorceress stands beneath the tower and calls out, "Rapunzel, Rapunzel, let down your hair, so that I may climb the golden stair," whereupon the girl lowers a voluminous length of flaxen tresses.



Andy Harkness | Digital

One day, a passing prince sees the enchantress ascending the girl's hair, and later follows suit. The prince enjoys a furtive romance with Rapunzel, until she becomes pregnant, and her expanding girth reveals their deceit to the witch. The witch cuts off the girl's hair and banishes her to the desert, then lures the prince into the tower by letting down Rapunzel's hair, tied to a hook. To save himself, the prince hurls himself from the tower window and into a treacherous forest of thorns at the base of it. Blinded, the prince wanders the countryside for many years, until he finds Rapunzel (and their twin children). When Rapunzel's tears fall into the wounded eyes of the prince, he regains his sight, and they live happily ever after (naturally).

The romantic "happy ending" of the Grimms' version differs from the themes found in most of its precursors, in which the lovers successfully escape the witch using Rapunzel's own magical powers. In Giambattista Basile's "Petrosinella" (*Pentamerone*, 1634–6), for instance, the girl throws behind her three oak galls, which turn into a dog, a lion, and a wolf (that tear the witch to pieces); and in a Catalan version, Rapunzel tosses white and red roses that turn into a magical river and a mystical fire in the path of a pursuing giant.

Even though "Rapunzel" certainly possesses a long-standing pedigree in both oral and literary history, there have been very few film adaptations of the tale, and for all its endurance and familiarity, the details of the story's plot are seldom remembered.

Once Upon a Time . . . and Time Again

The Many Lives of Disney's TANGLED

"When you ask Walt Disney how long *Sleeping Beauty* was in the works," Bob Thomas wrote of the film's six-year production in his 1958 book *The Art of Animation*, "he will give you the reply, 'Too long.'"

The development of *Tangled* from concept to realization took an even more circuitous route. Legendary Disney story man Joe Grant recalled that "Rapunzel" was one of dozens of stories that was scrutinized and rejected during a frenzy of post–*Snow White and the Seven Dwarfs* feature concept development in 1937 and 1938. (Other stories explored to varying degrees for feature development at this time included *Alice in Wonderland*, "Jack and the Beanstalk," "Cinderella," *Peter Pan*, "The Little Mermaid," and even "Beauty and the Beast.")

The wealth of story material available balanced against production opportunity at the Walt Disney Studios pushed "Rapunzel" far to the back of the development queue. Over the years, there were only two subsequent encounters between Disney and the girl in the tower. First, an LLP (Little Long Playing) Disneyland record (LLP-346) in 1970 called *The Story of Rapunzel*. "Disneyland Story Reader" Lois Lane read the story, and the "B" side was the song "Lonely for My Love (Rapunzel's Song)," sung by Katie Briggs. (In the same series were records such as *Heidi, Goldilocks and the Three Bears, Hansel and Gretel, How the Camel Got His Hump, Little Red Riding Hood, The Little Red Hen, The Gingerbread Man, The Emperor's New Clothes, The Bremen Town Musicians*—all beloved tales to be sure, but with no real relation to Disney other than being produced and released on Disneyland Records.)

Then in 1998, the tale was retold by Disney, in a somewhat gentler fashion, in a Little Golden Book entitled *Disney's Fairy Tale Theatre: Rapunzel*. A fairly routine retelling of the Grimm tale is enlivened with familiar Disney characters in the character roles—Minnie Mouse in the title part and Mickey as her royal suitor. In somewhat bizarre casting, 1930s cartoon second banana Clarabelle Cow is the wicked captor. Needless to say, given the *dramatis personae* and intended audience for Little Golden Books, the unattractive nuance of Rapunzel's out-of-wedlock twins

Lisa Keene | *Digital*

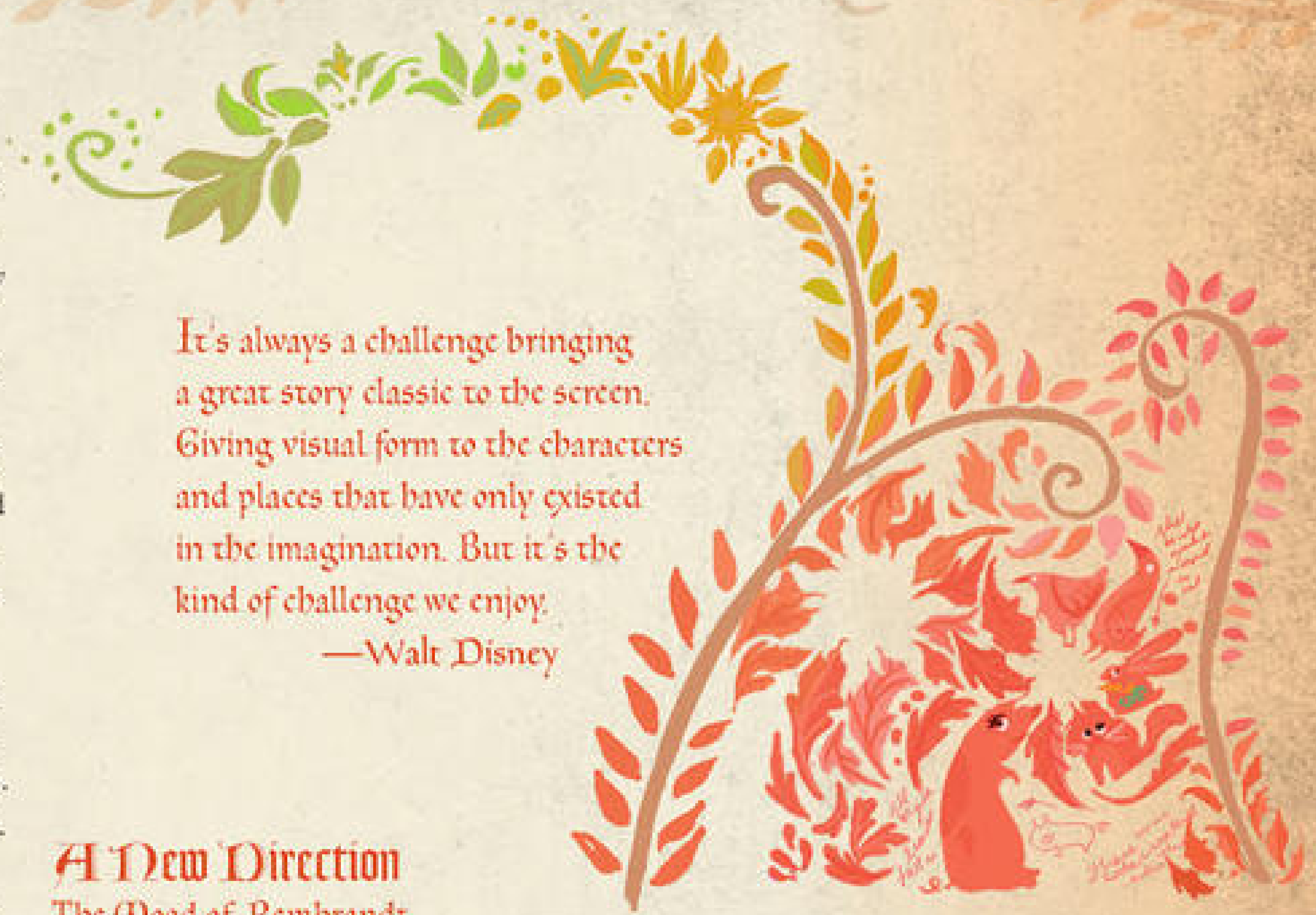
and the violent detail of the suitor's blindness are omitted in favor of a lighter touch and characteristic humor.

Little consideration was given to the Rapunzel tale as an animated feature after that initial discussion in the late 1930s. It wasn't until the mid-1990s that the story resurfaced as a feature idea, and it came by way of one of today's most revered and talented animators, Glen Keane.

Animator, author, and illustrator Keane is best known for his brilliant character animation, for example, Ariel in *The Little Mermaid*, the Beast in *Beauty and the Beast*, Pocahontas, and Tarzan. Keane received the 1992 Annie Award for character animation and the 2007 Winsor McCay Award for lifetime contribution to the field of animation. In addition, friends and colleagues praise his sincerity and gentleness and his willingness to teach and mentor.

Another vital player in the final production team, producer Roy Conli, briefly came on to the project during this earliest phase of development. "I was in Paris, finishing up *Hercules*, and Glen came over to work on *Tarzan*. I think it was 1996. I worked with him on the development of this project. We were doing videoconferences with the Burbank development team and went through several iterations of an outline. Then Glen got involved with *Tarzan*, and *Rapunzel* was pushed to the back burner . . . Then there was a period, from 2002 to 2006, where Phil Lofaro was producing the development of the project with Glen. During that period, they explored several distinct versions of the story."

There was an attempt to enliven the story with contemporary attitudes, titled *Rapunzel Unbraided*. Director Nathan Greno recalls, "I think when Glen first pitched *Rapunzel*, he really wanted it to be a sincere fairy tale; because Glen is a heartfelt, sincere guy who believes in things such as love and true emotion, and he really wanted to share that with the audience. The company had tried to push the film in a satirical direction that made fun of fairy tales. But Glen, rightly so, said 'I can't do this kind of movie. This has to switch back, or else I can't do it.' So it switched back to a sincere fairy tale, and the evolution continued from there."



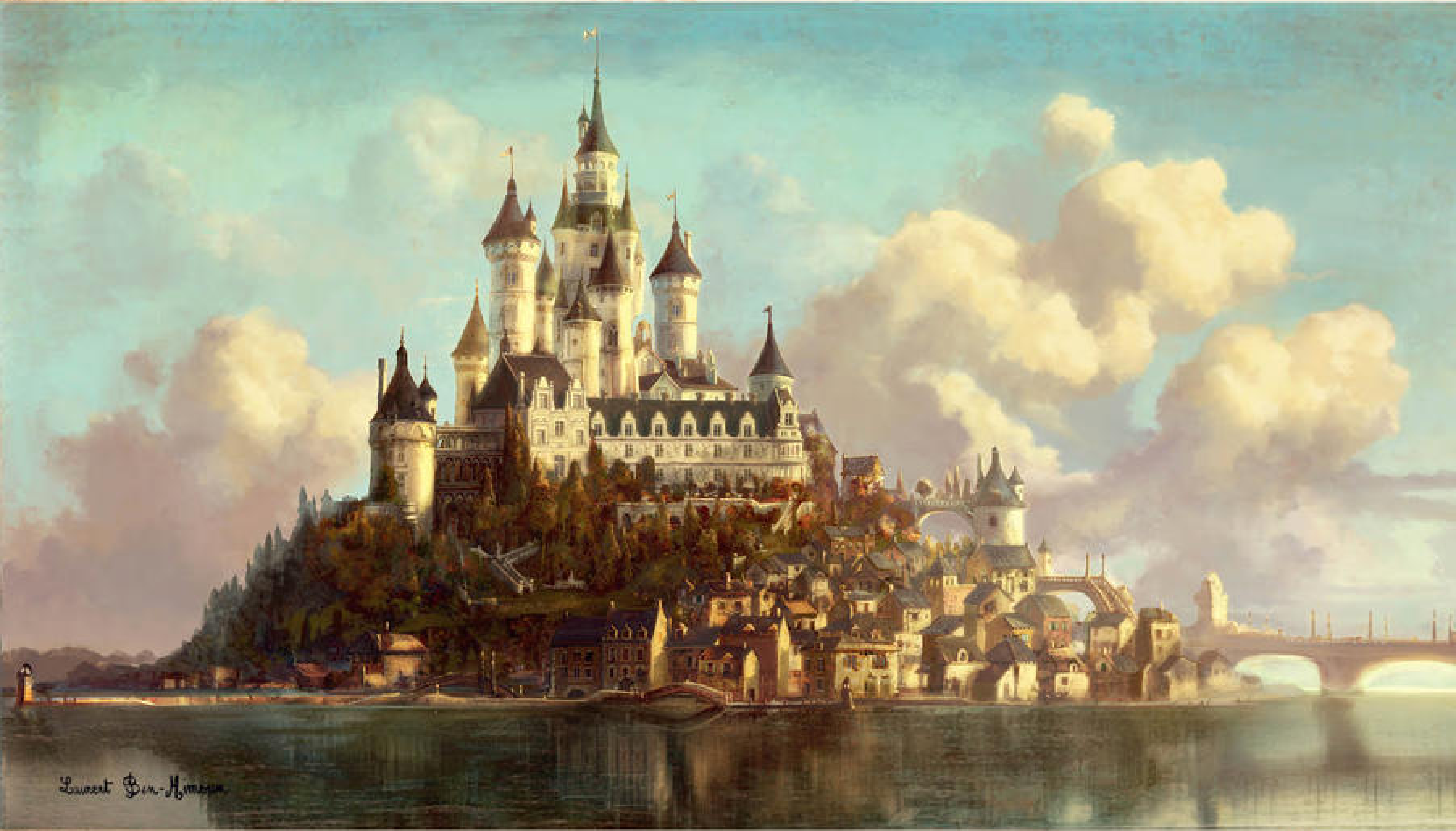
> It's always a challenge bringing
> a great story classic to the screen.
> Giving visual form to the characters
> and places that have only existed
> in the imagination. But it's the
> kind of challenge we enjoy.
> —Walt Disney

A New Direction
The Mood of Rembrandt

"I was brought on [as producer] in late 2006," Roy Conli says. "Glen asked talented story artist Dean Wellins to co-direct. Dean is very strong with story structure. Together, Glen and Dean began re-architecting the whole story."

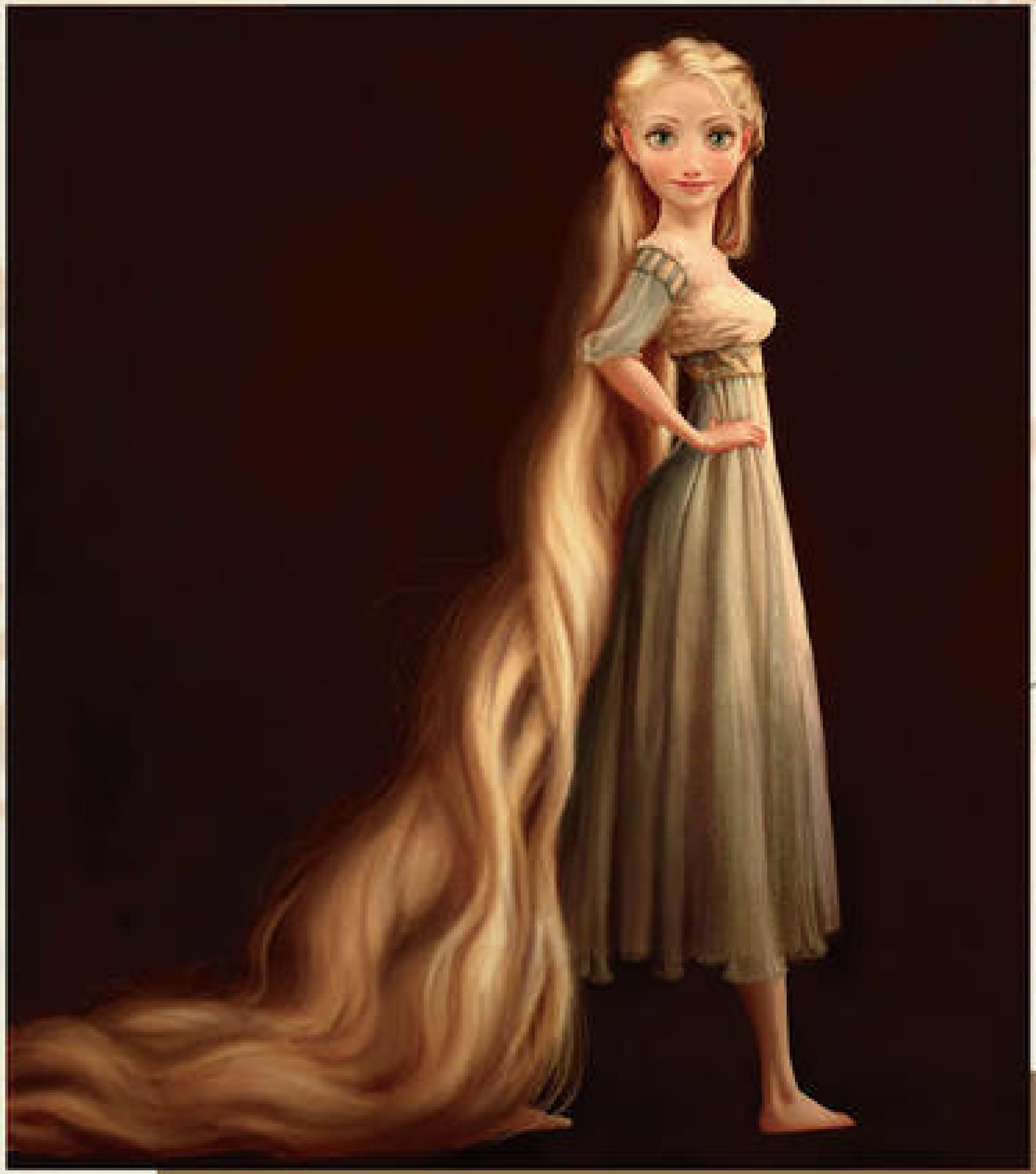
The artistic style of the film changed, too. Art director Dave Goetz explains, "They wanted to shift to something that was more moody, playing to the contrasts of light and dark. They were taken with the style of Rembrandt paintings, for their dramatic theatrical lighting and their color palette, which is mostly earth toned." Although it was visually rich, many of the project team agreed that both in art and story it was losing the feel of an animated fairy tale.

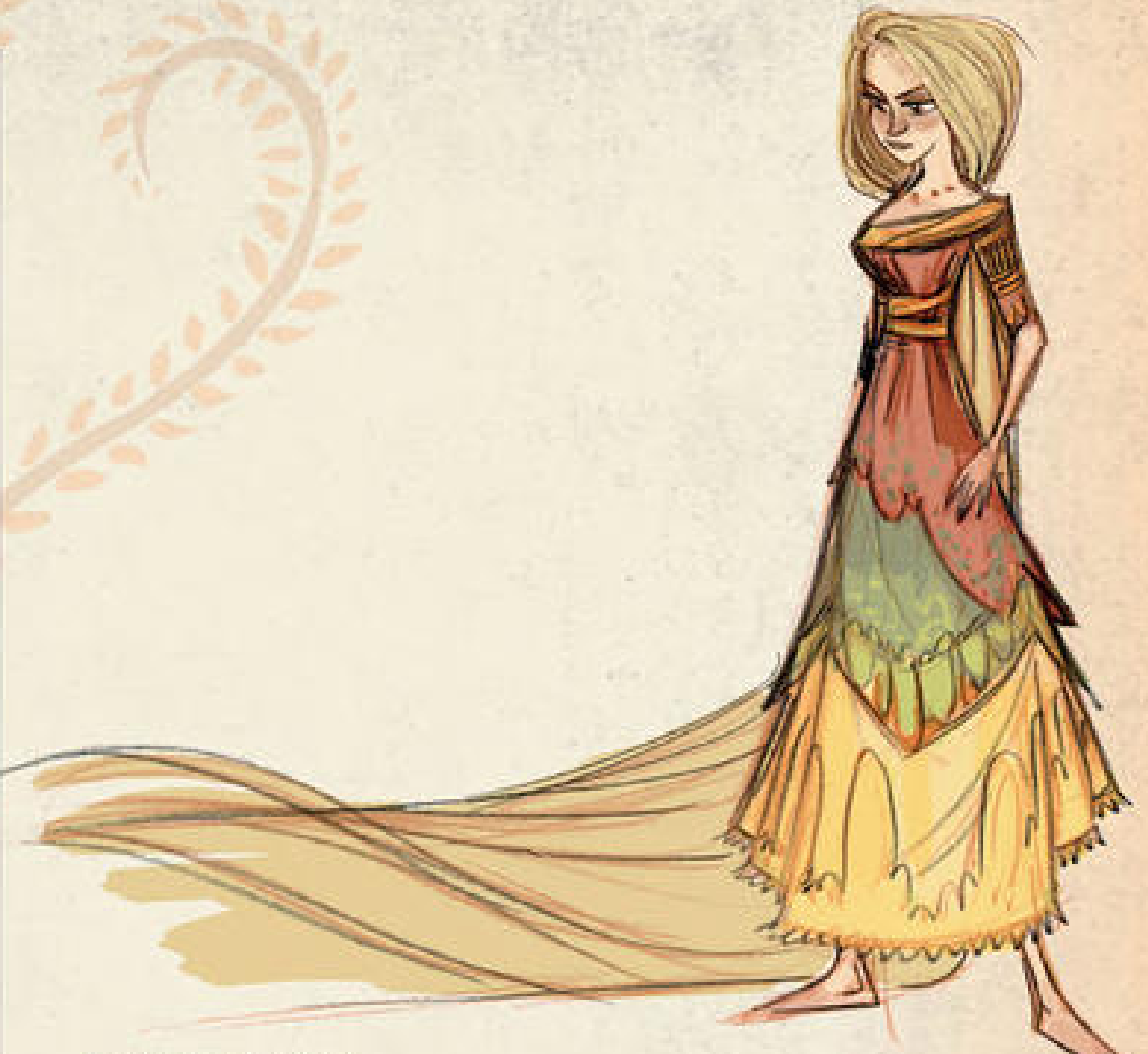
Then, after almost two years of work on this version, and a decade more in artistic research and character and story development—and simply living with the story and film every day—Glen Keane suffered a health setback and decided to step back from directing and focus on guiding the animation of *Rapunzel*.


Laurent Ben-Mimoun

Laurent Ben-Mimoun | *Digital*

Claire Keane | *Digital*





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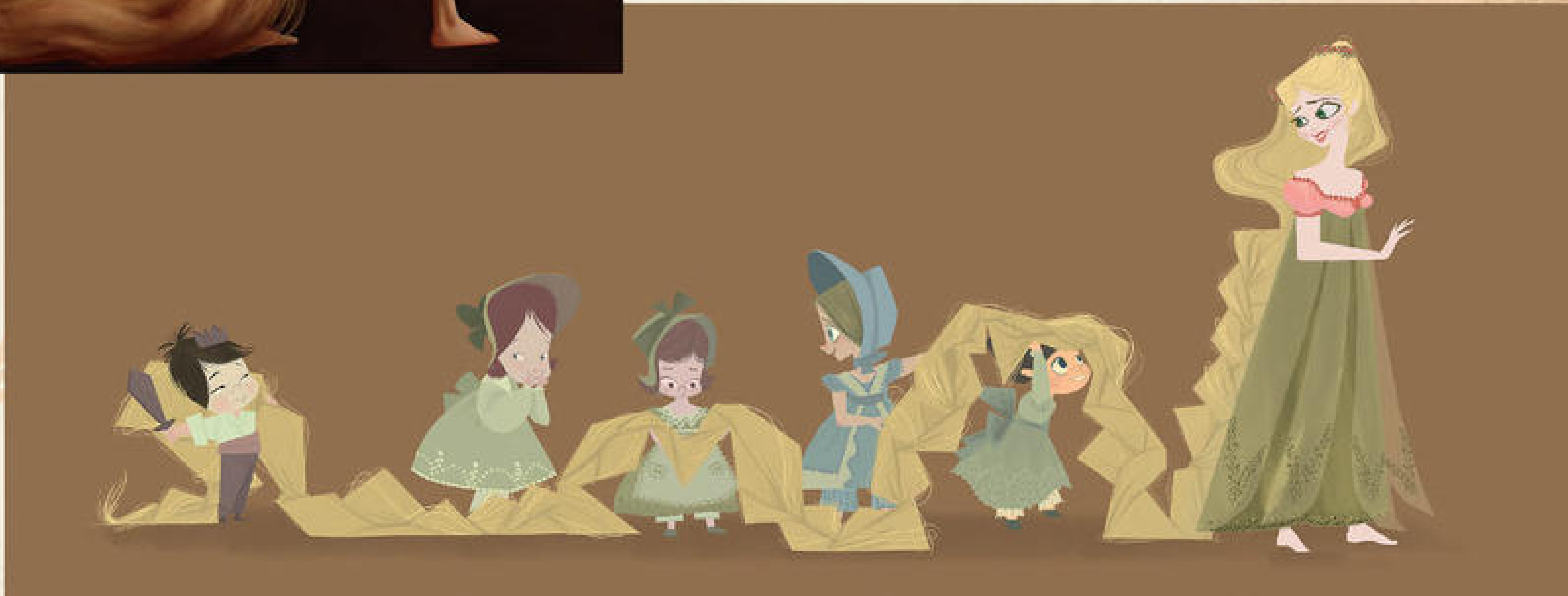

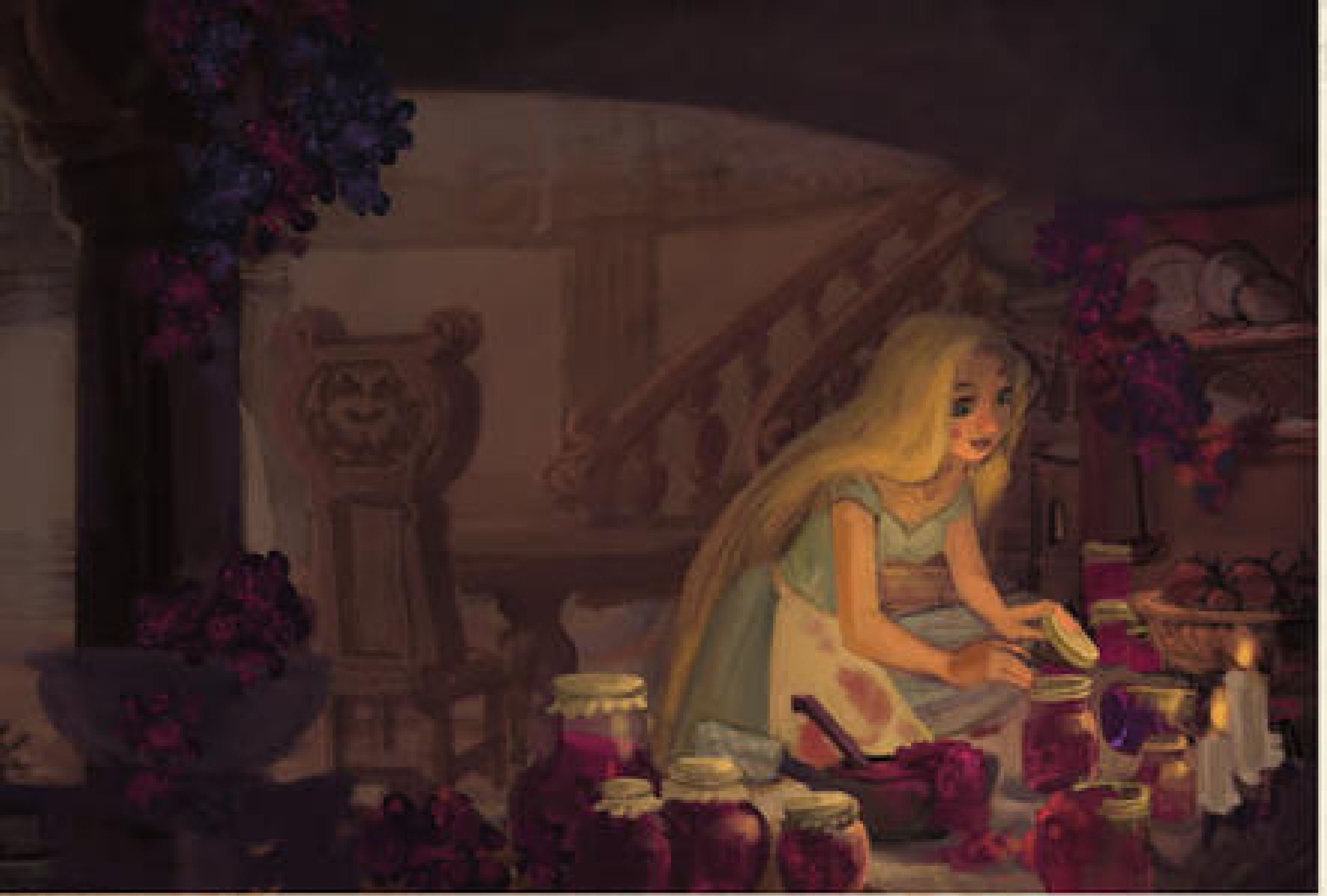

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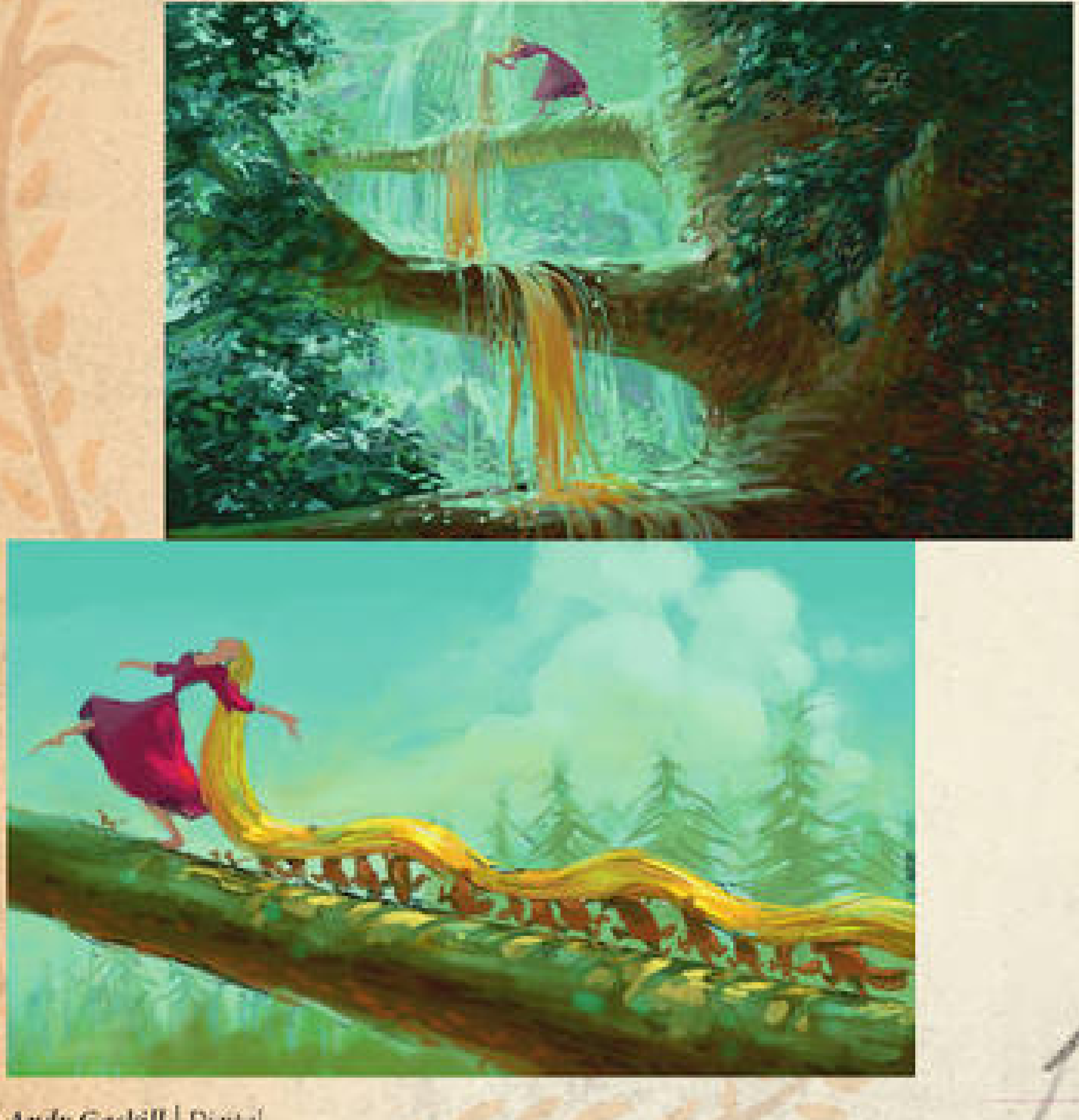
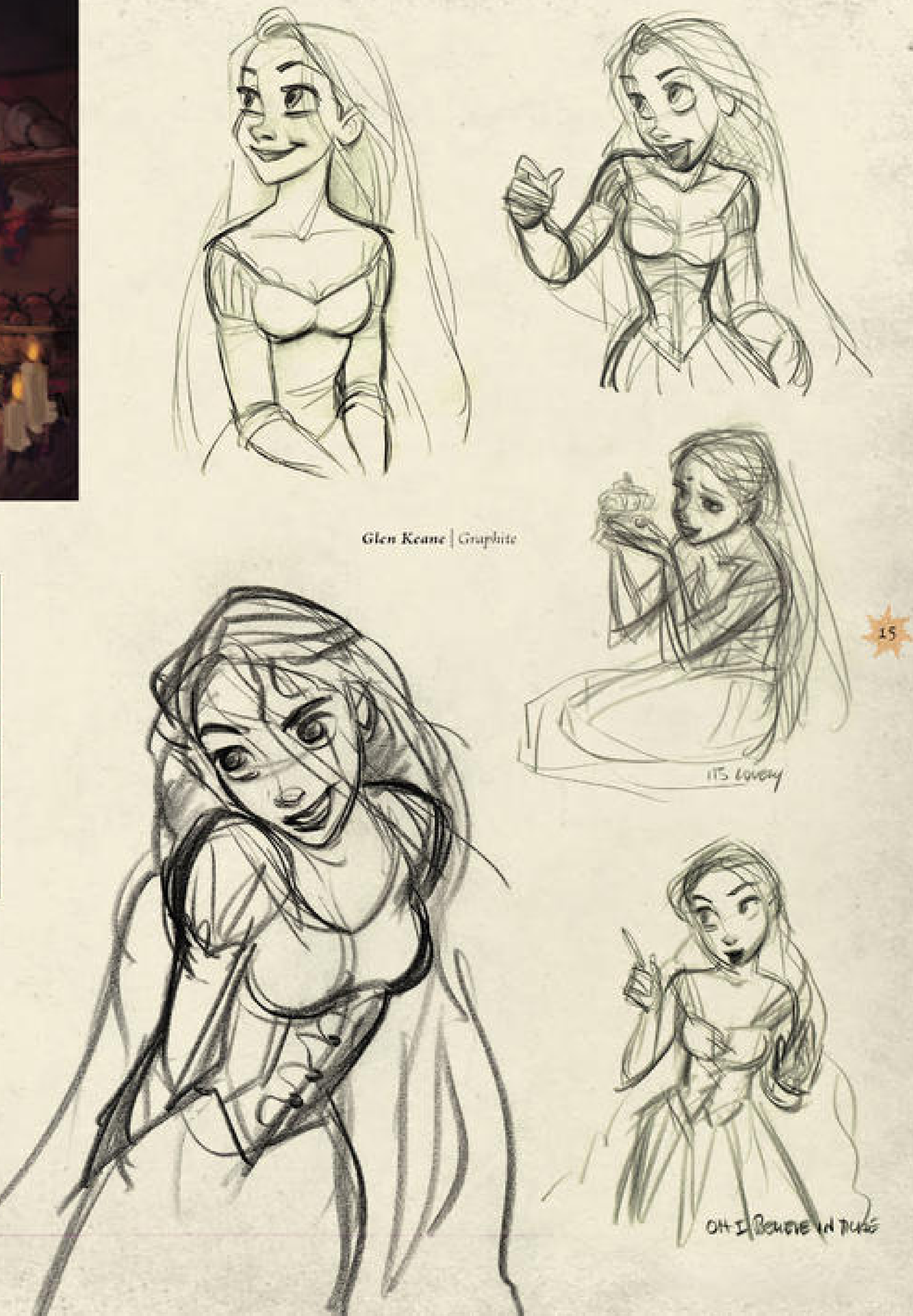
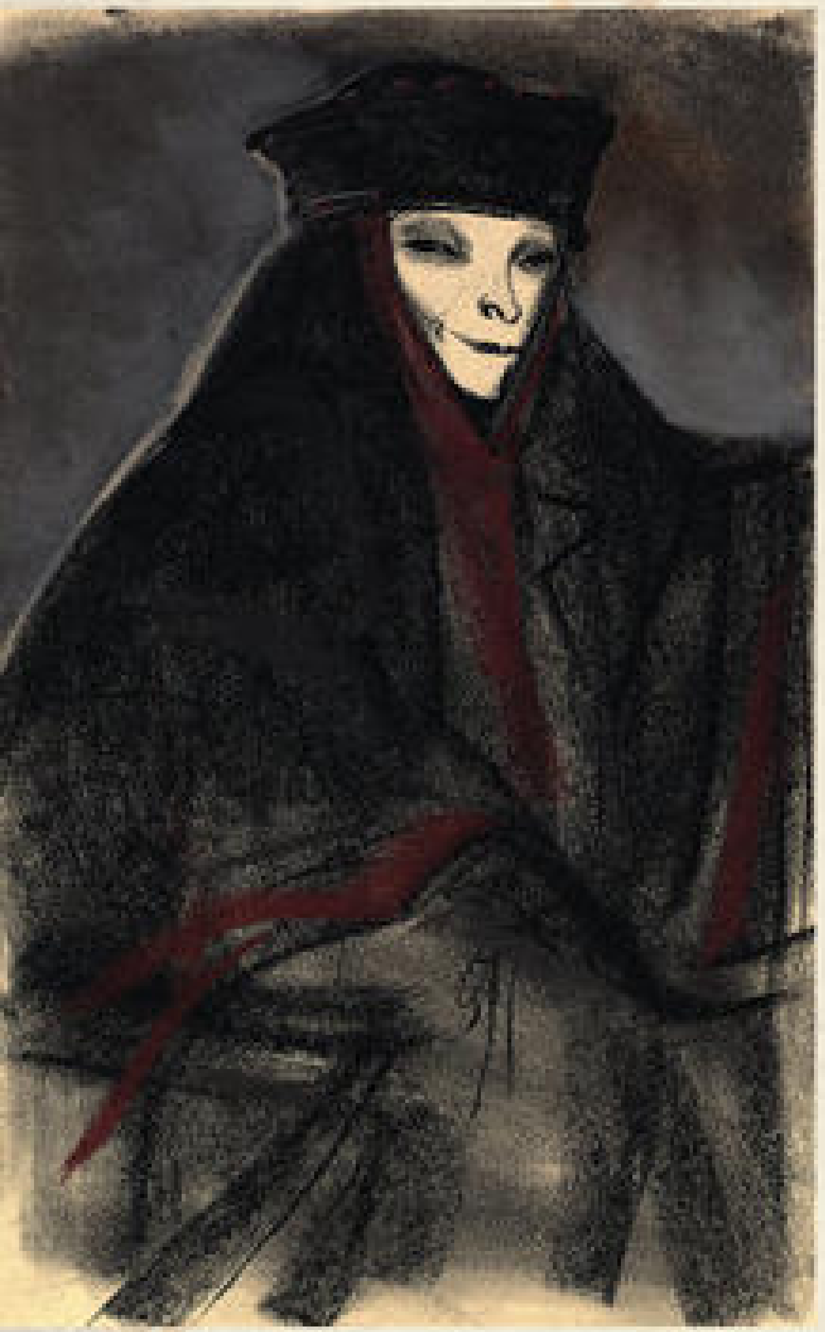


Andy Gaskill | *Digital*


IT'S LOVELY
OH I BELIEVE IN THIS

Glen Keane | *Graphite*



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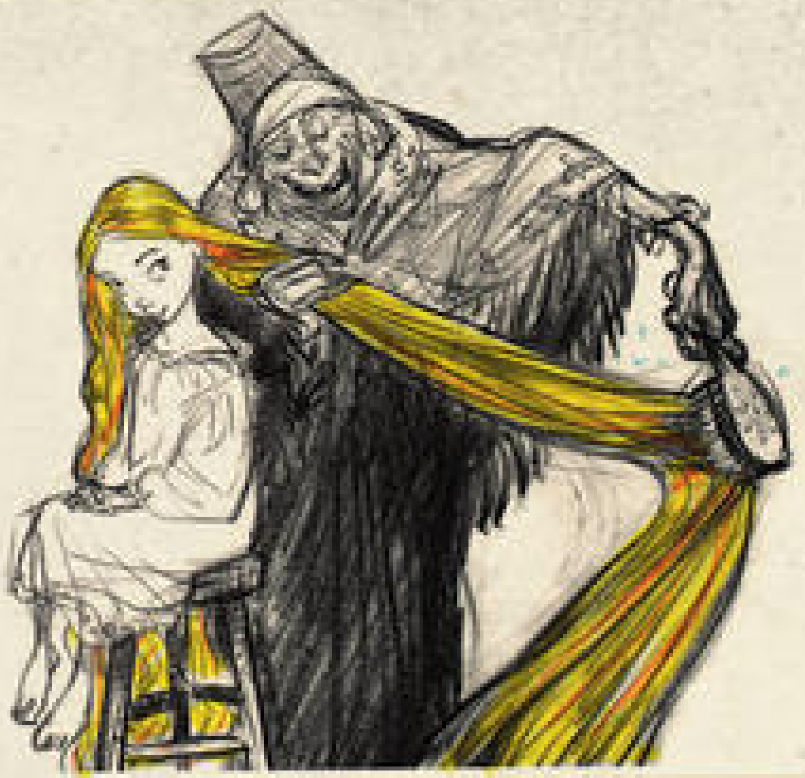

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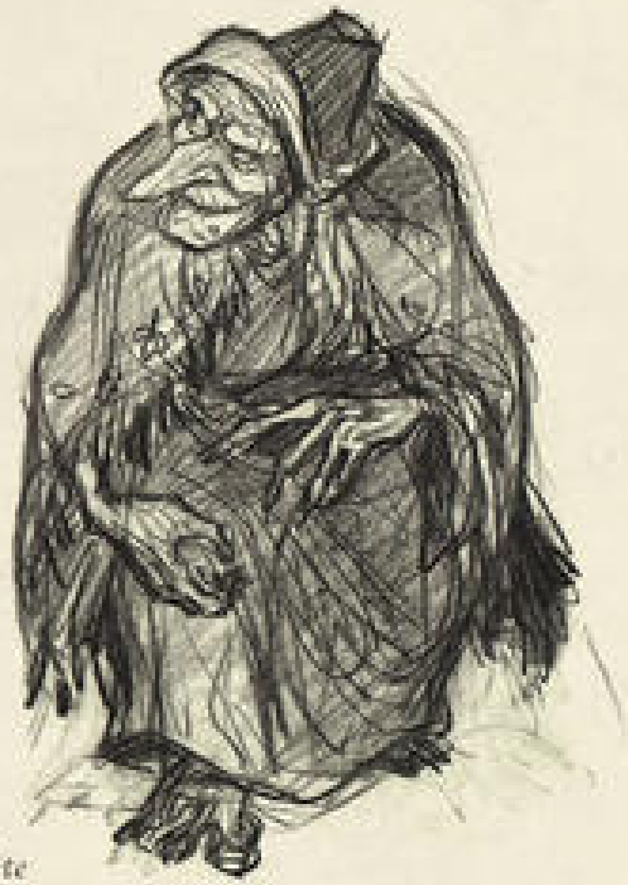

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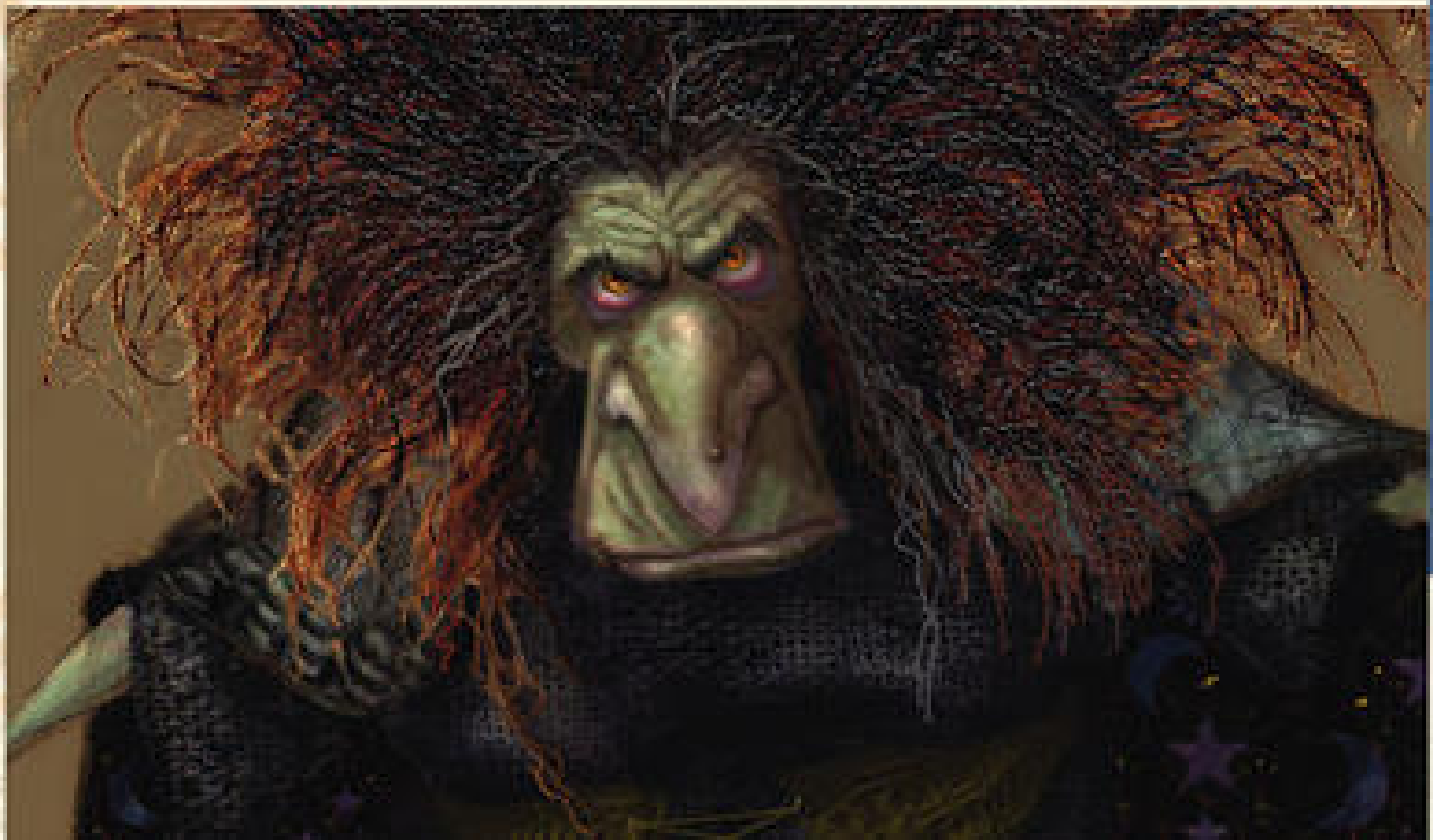
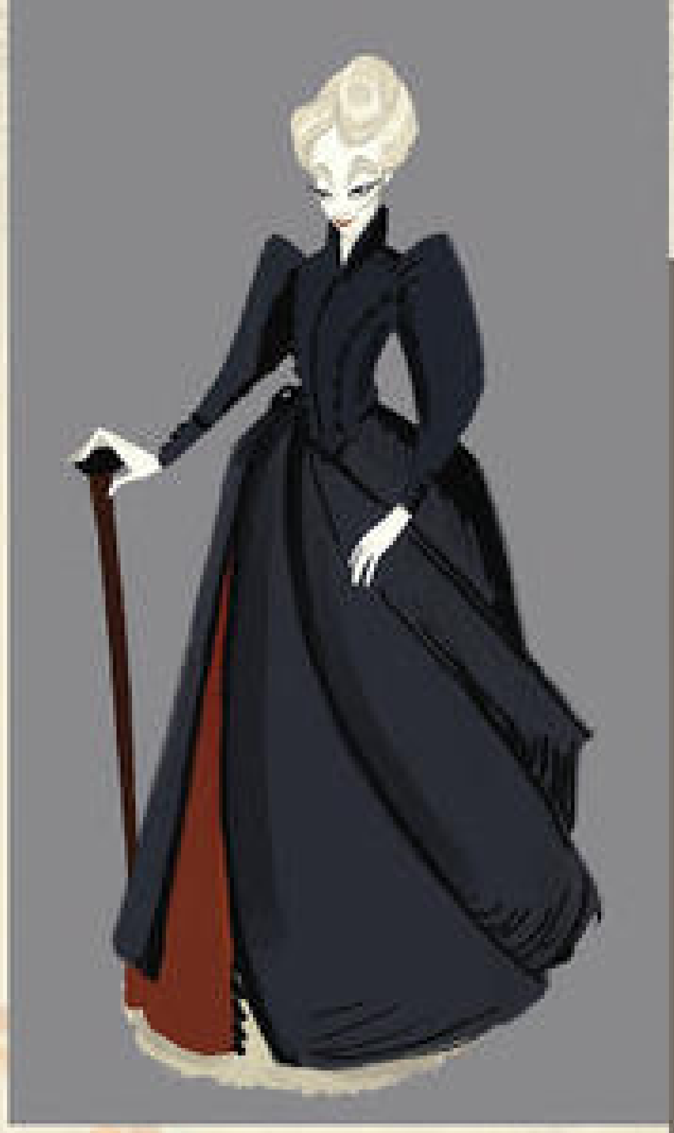
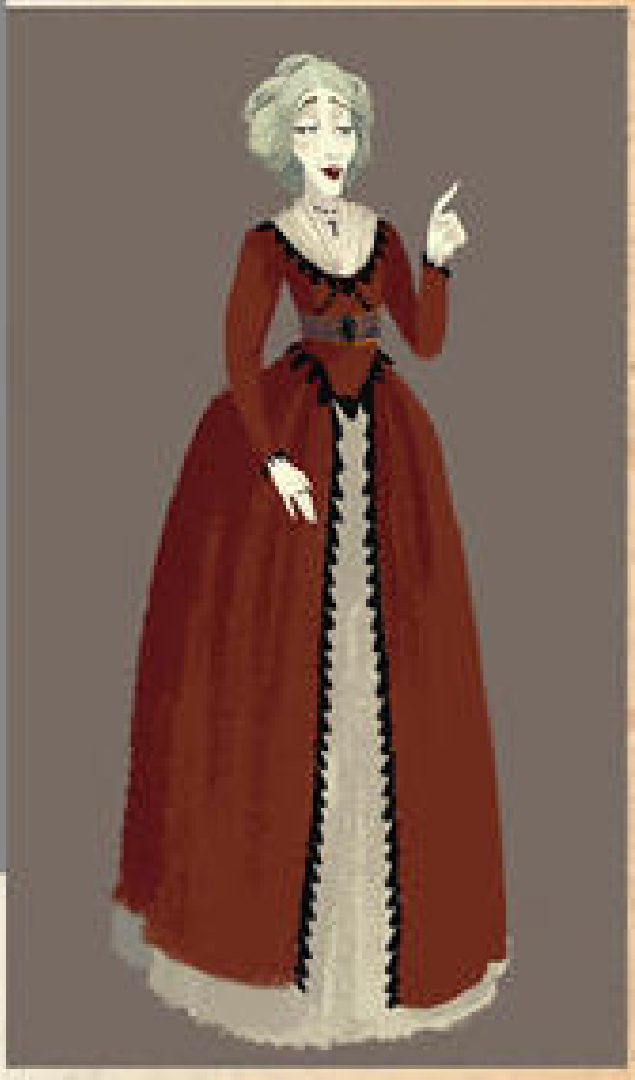
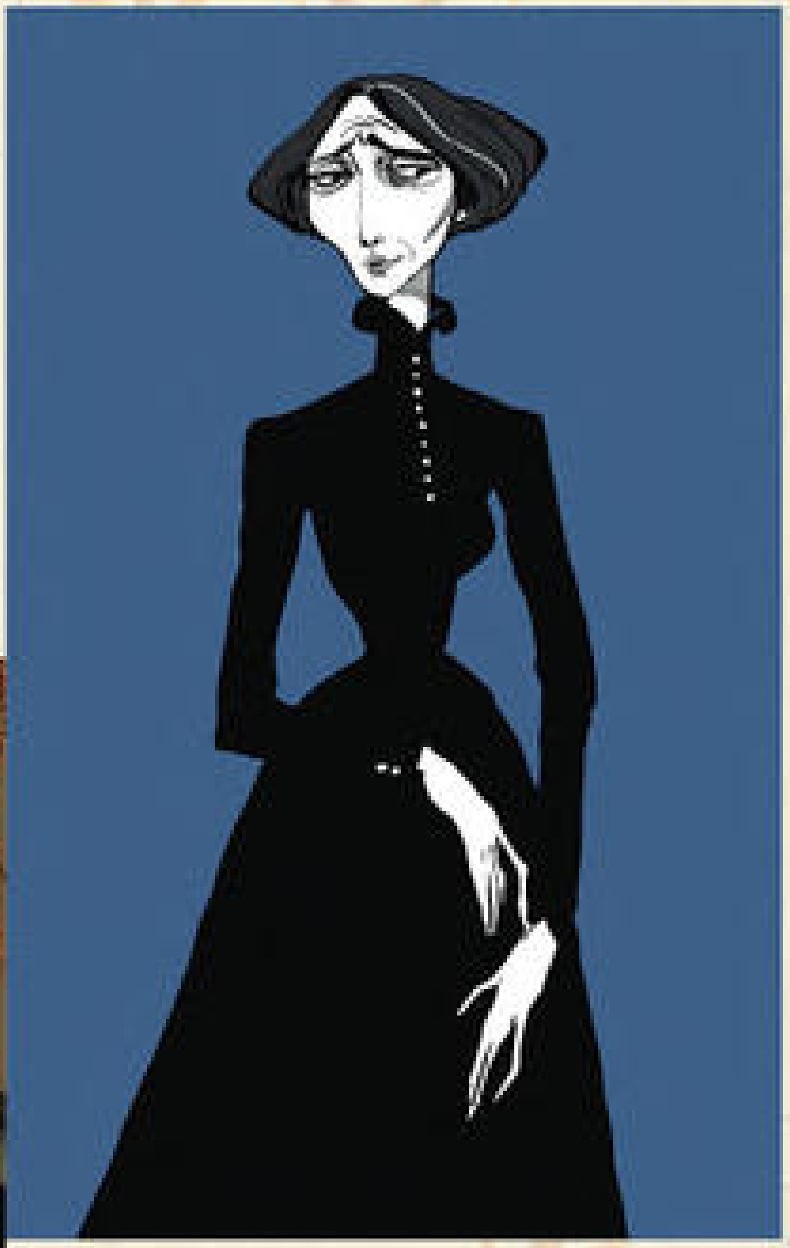




Lauren Airriess | *Digital*

Lauren Airriess | *Digital*





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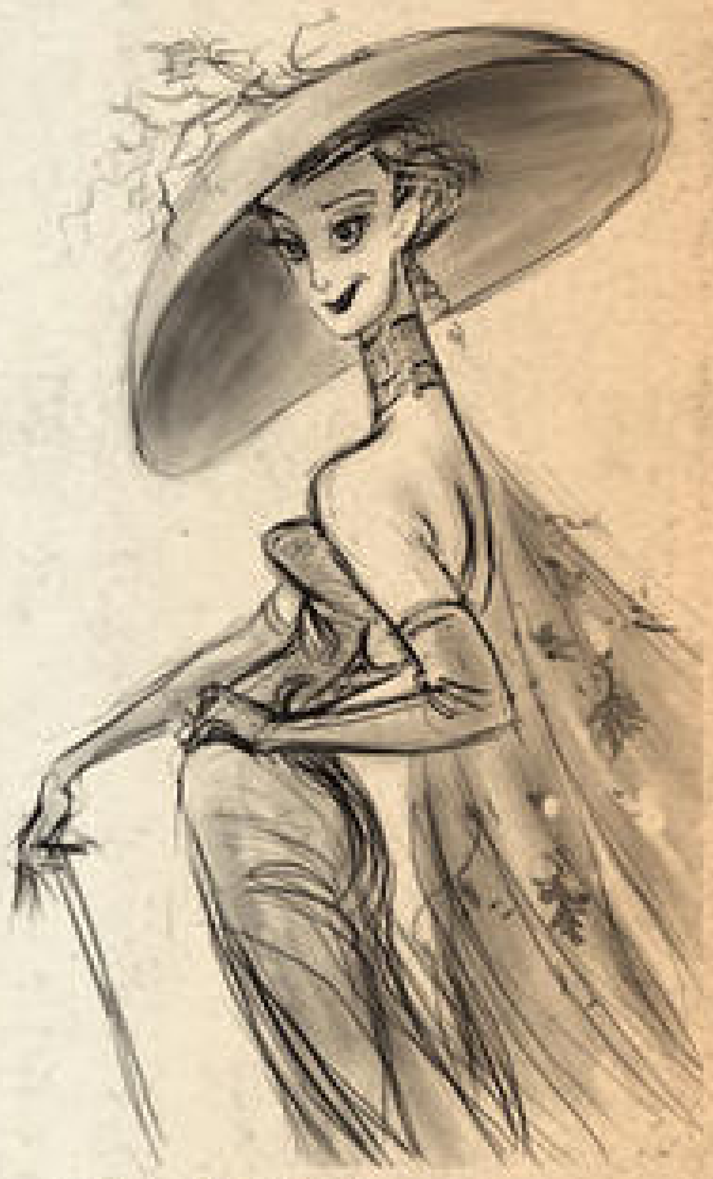

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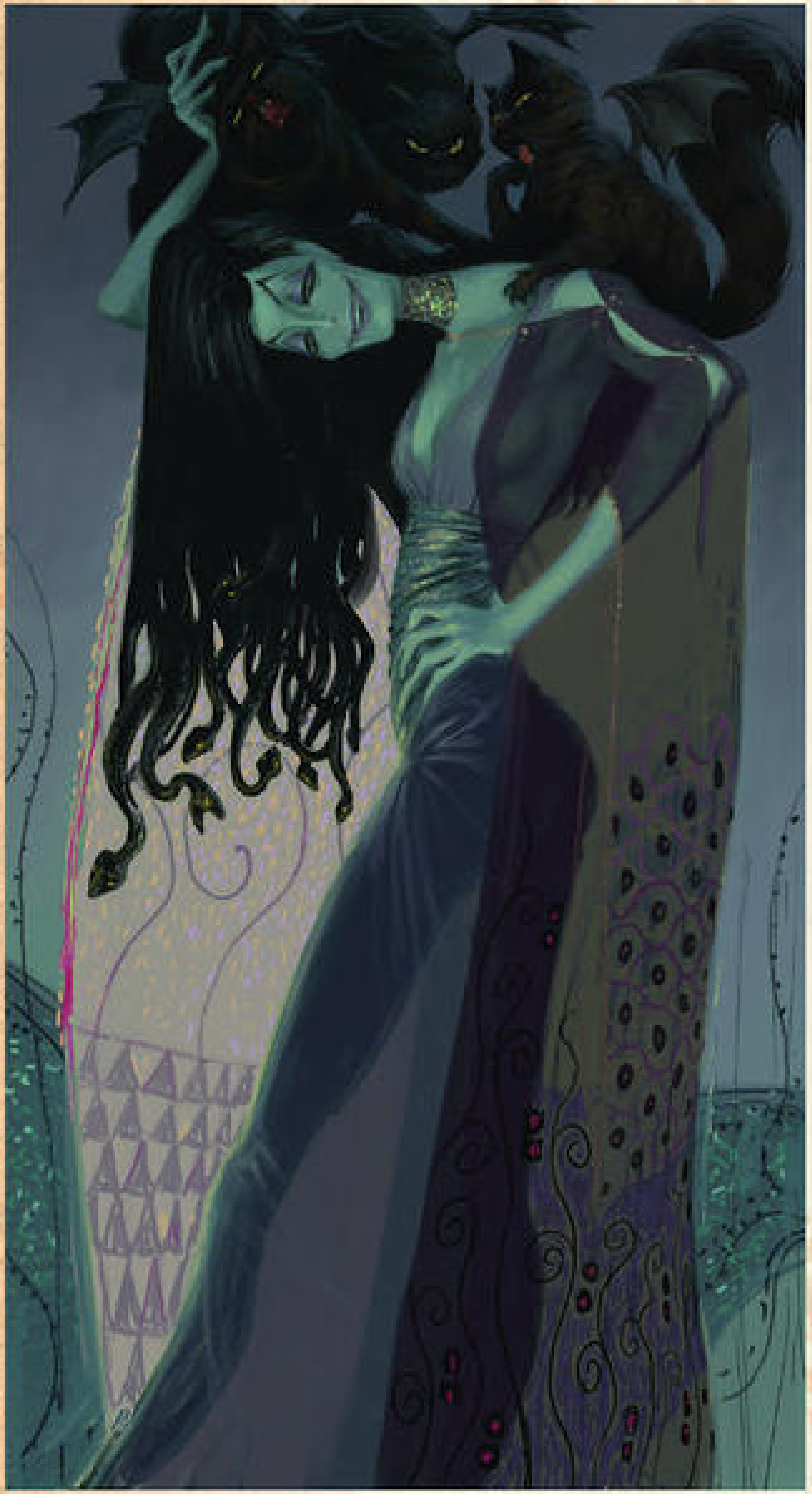

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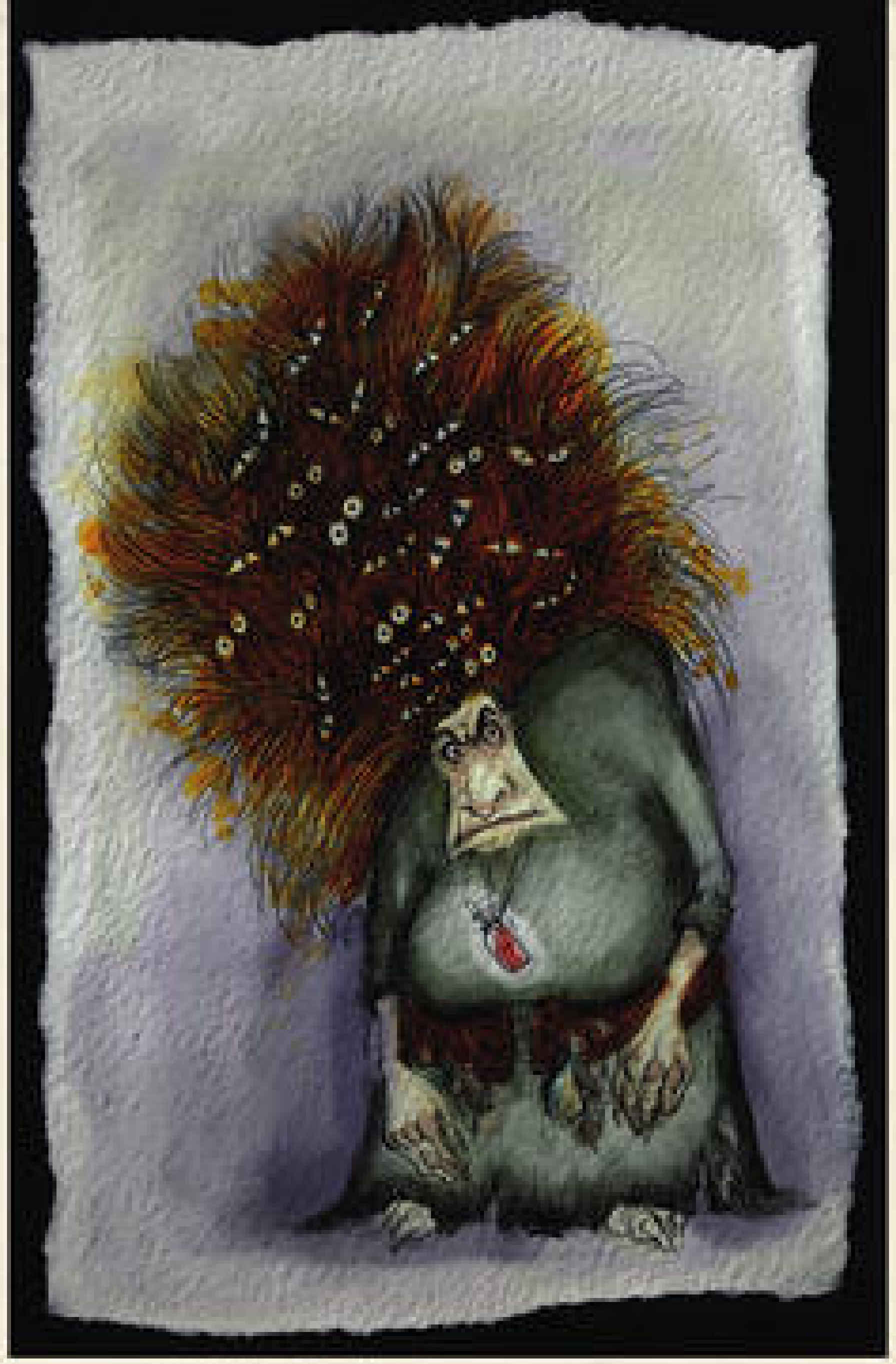

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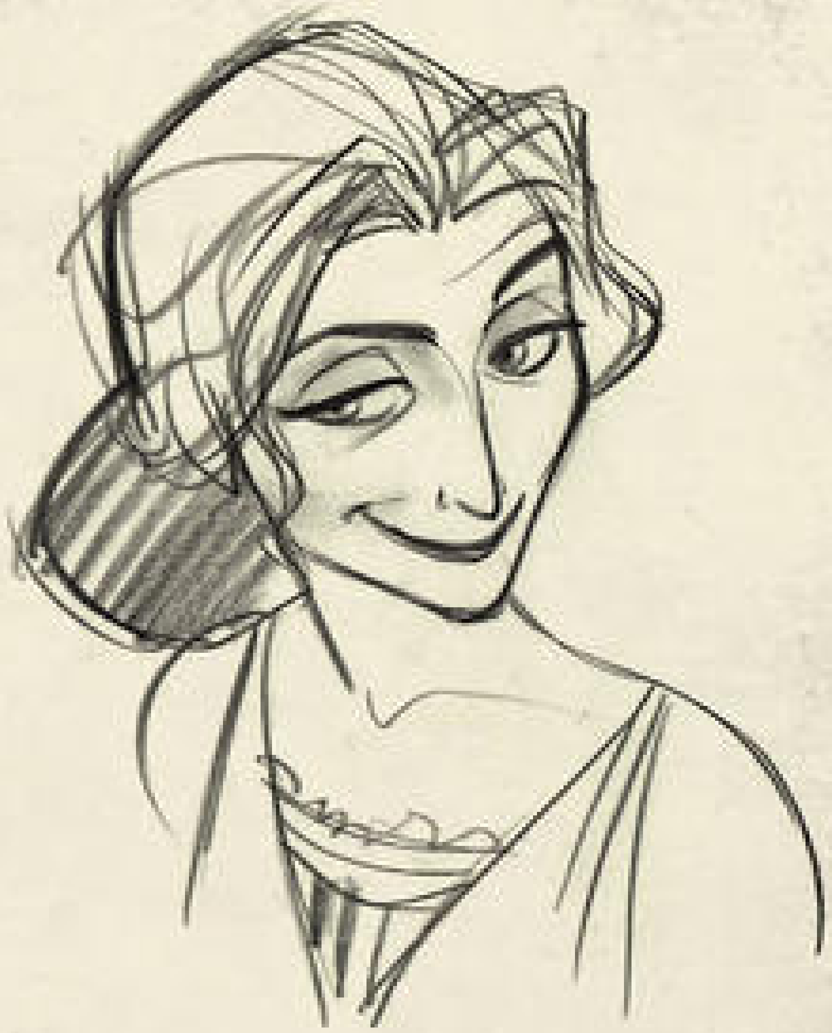

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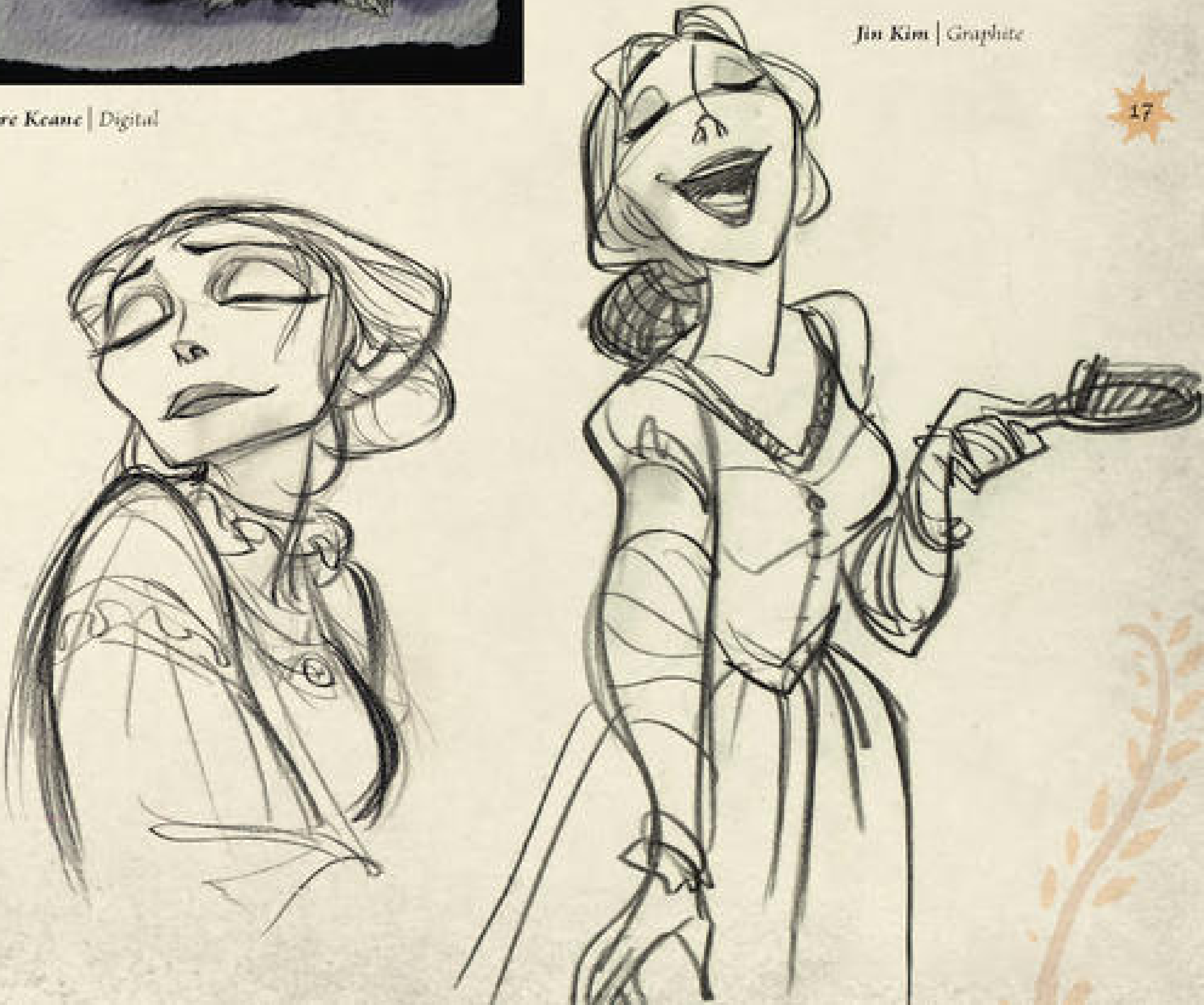
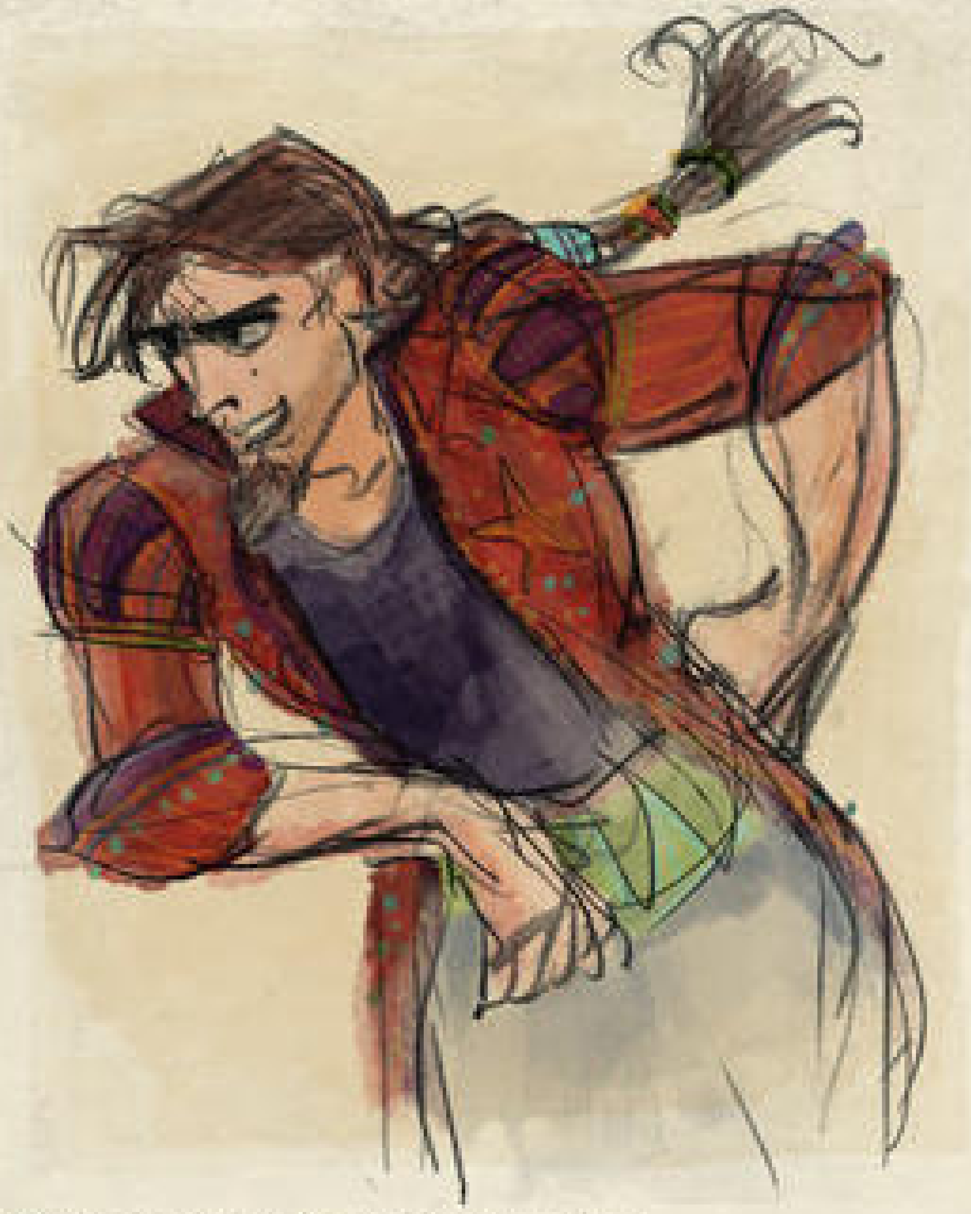
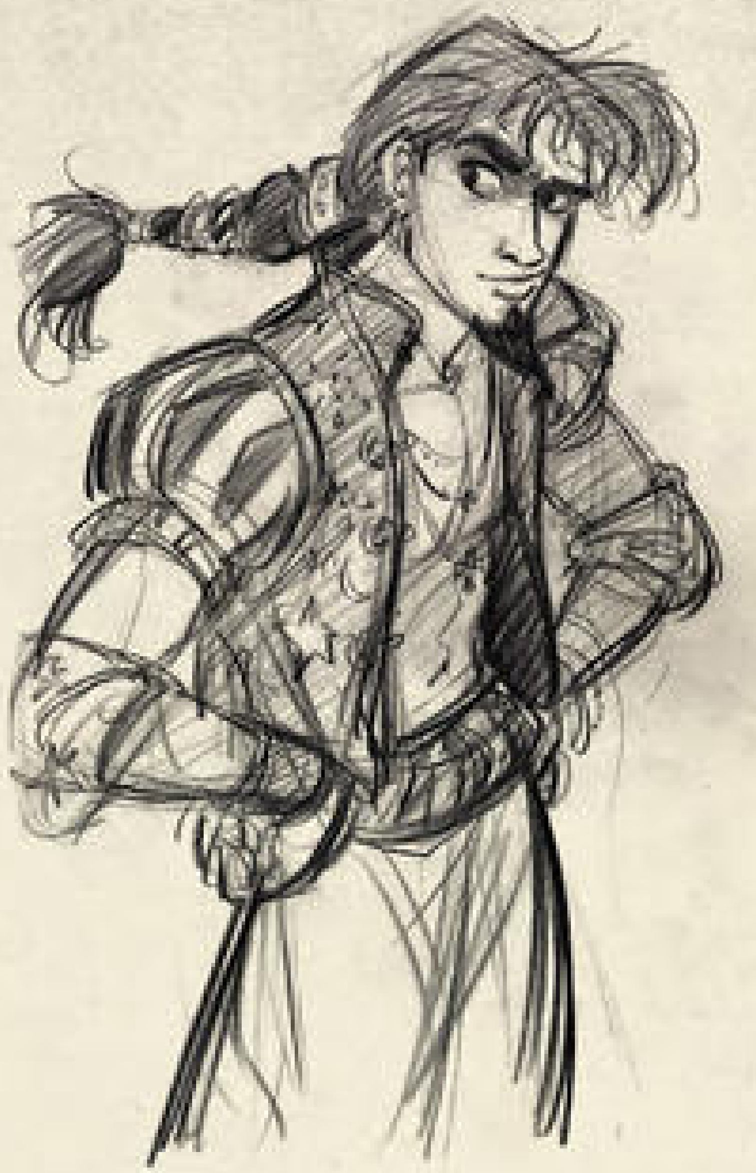




Glen Keane, Claire Keane | *Graphite, Digital*



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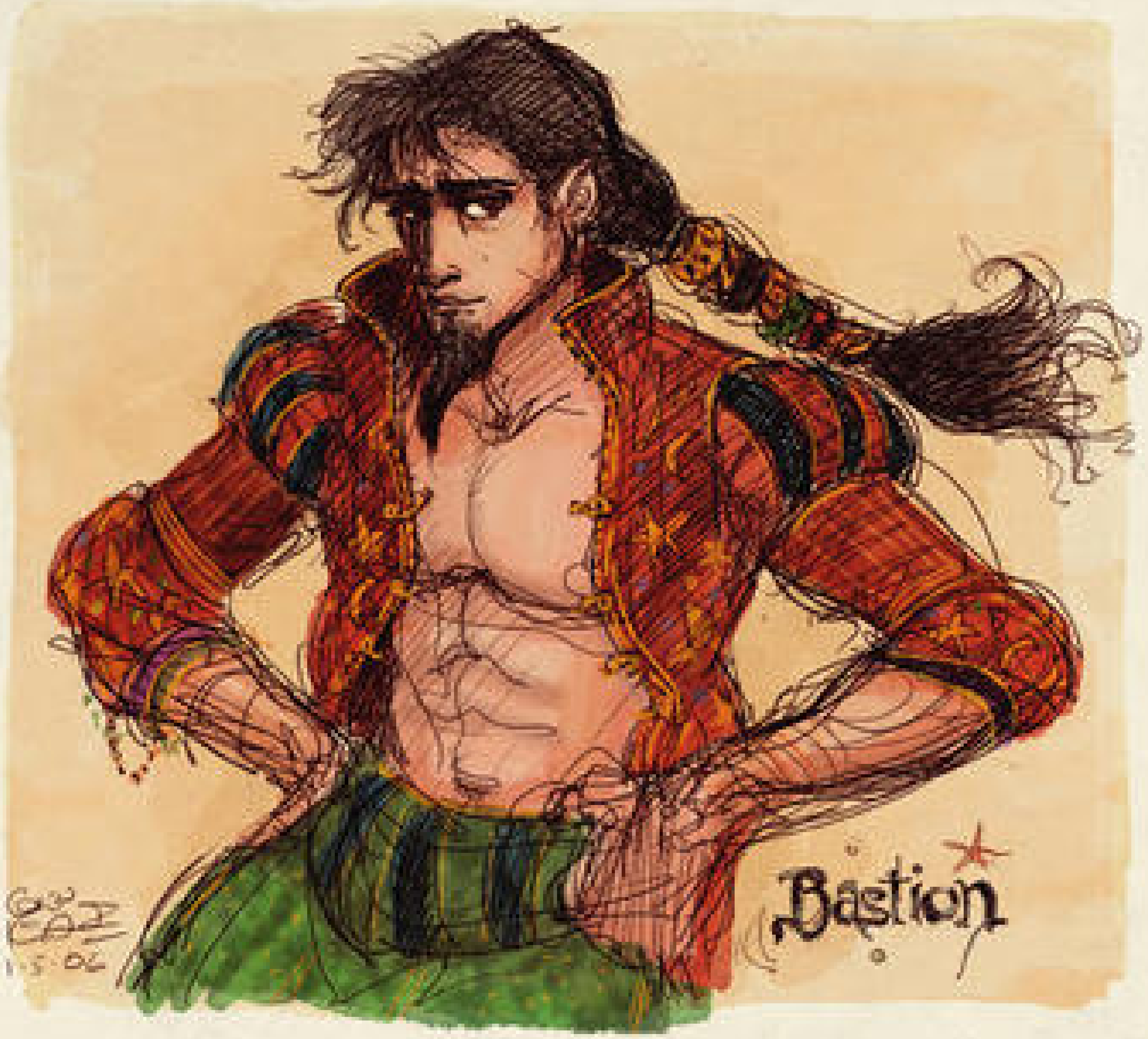

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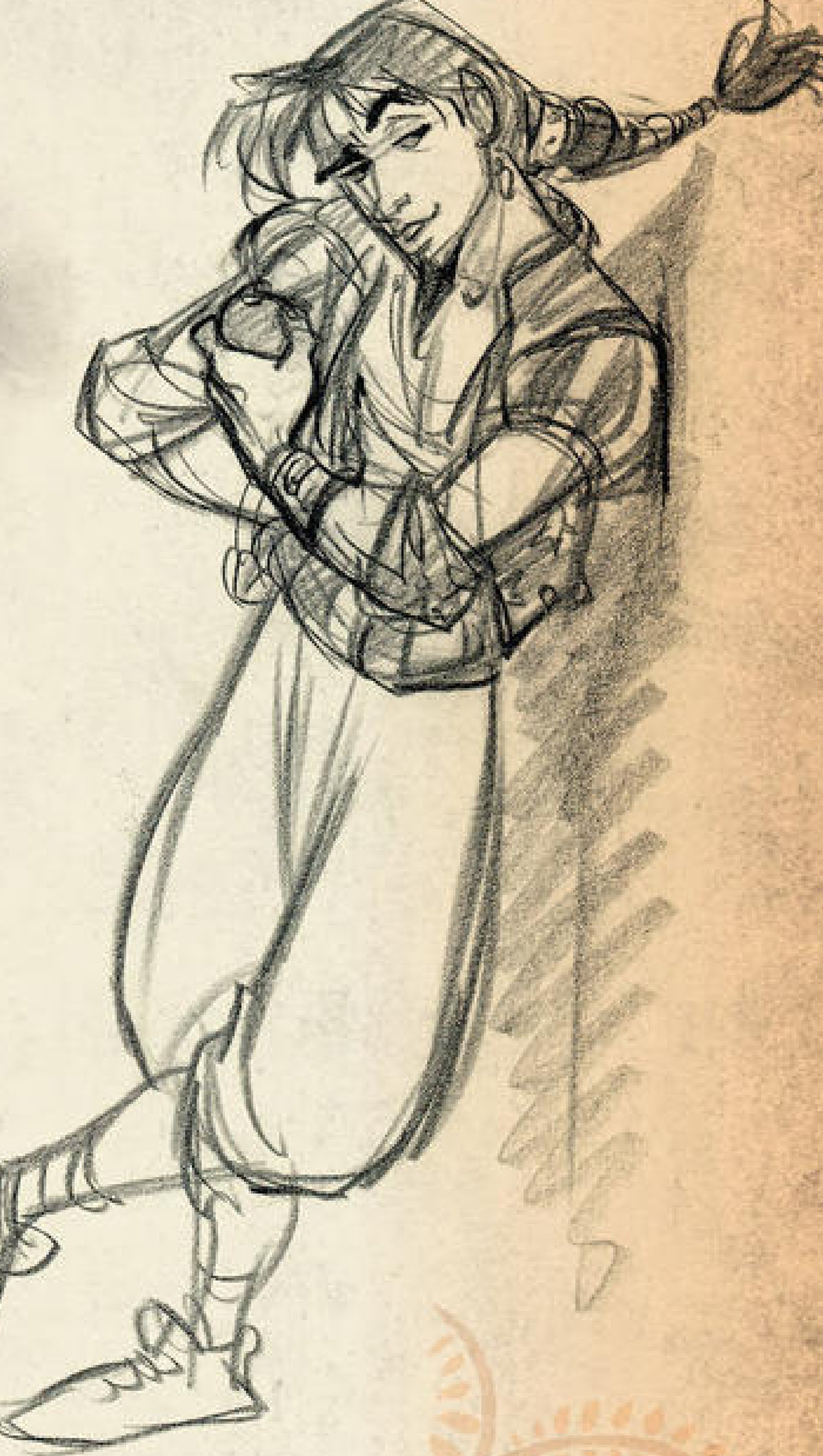

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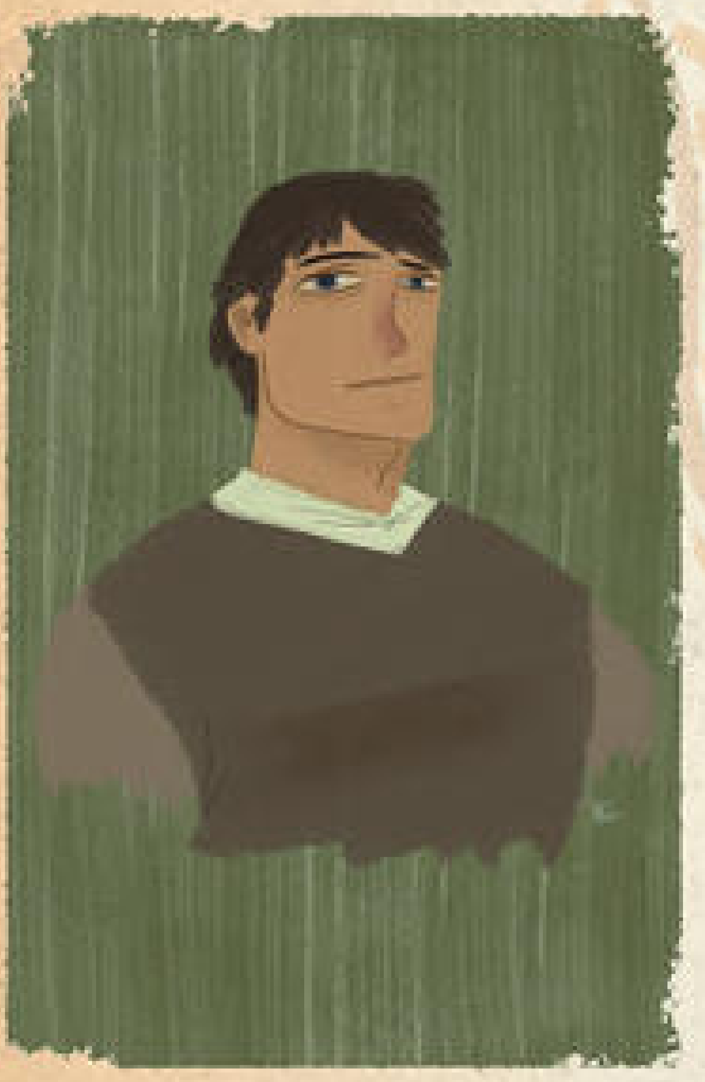

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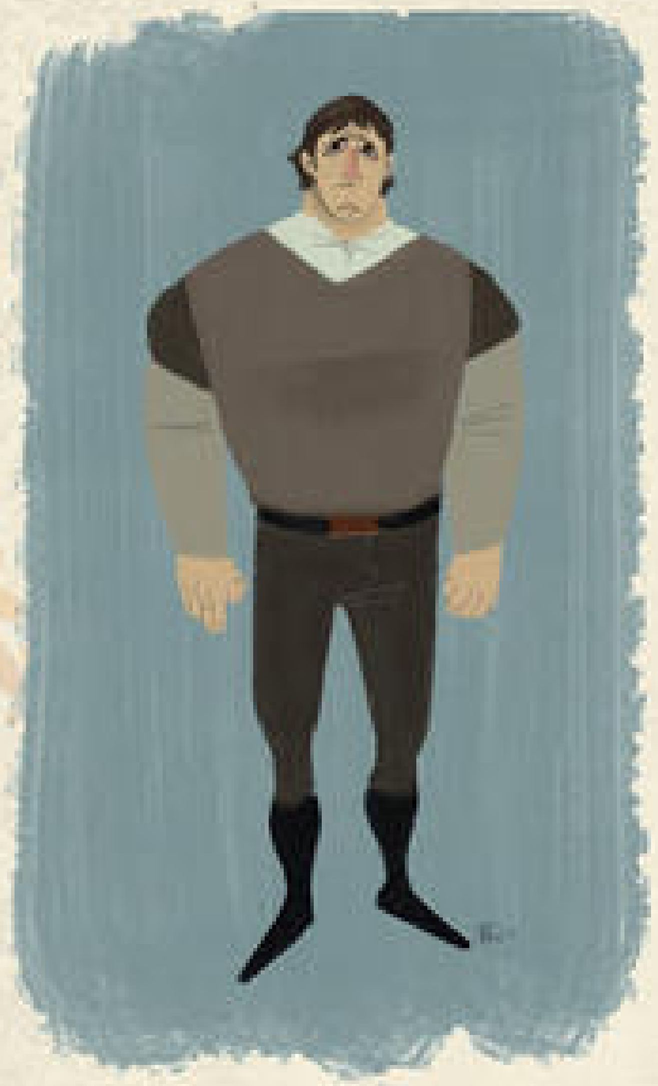

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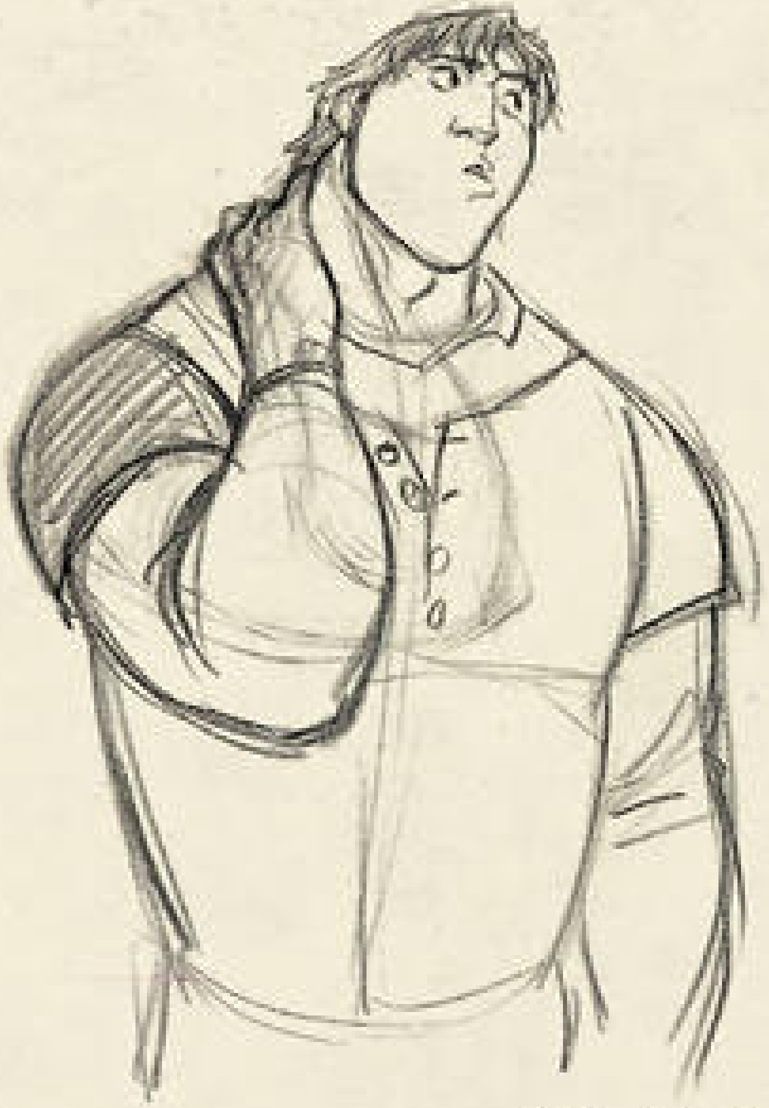

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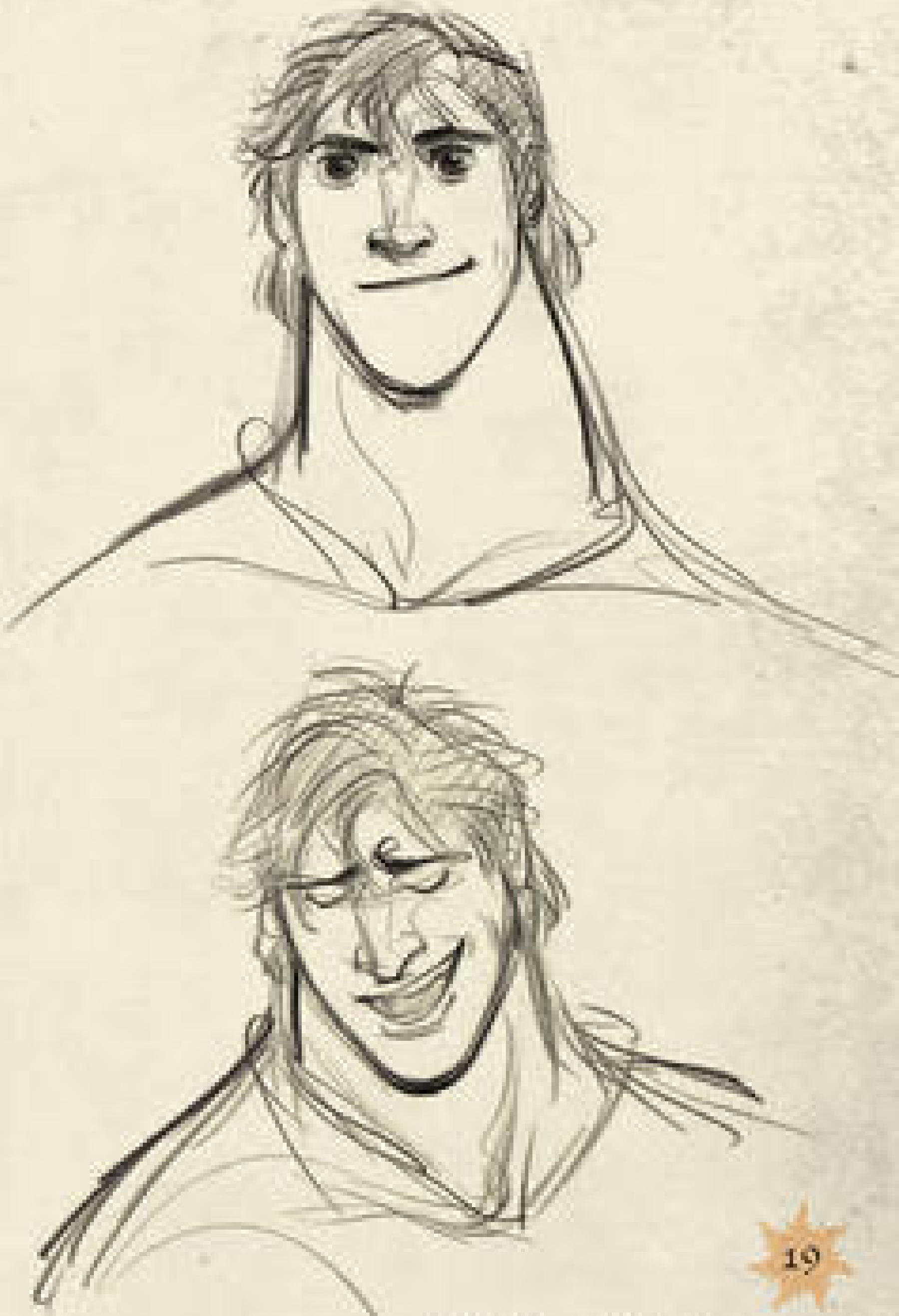

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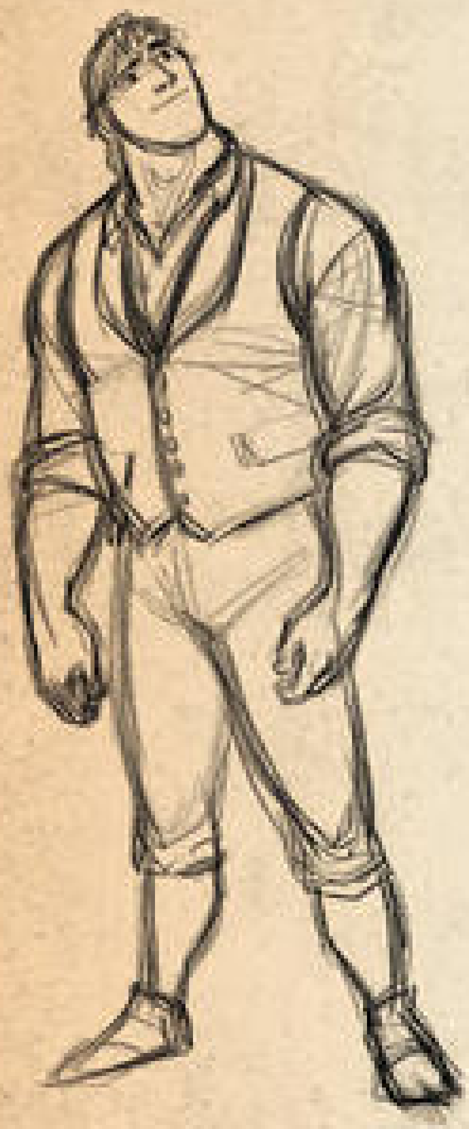

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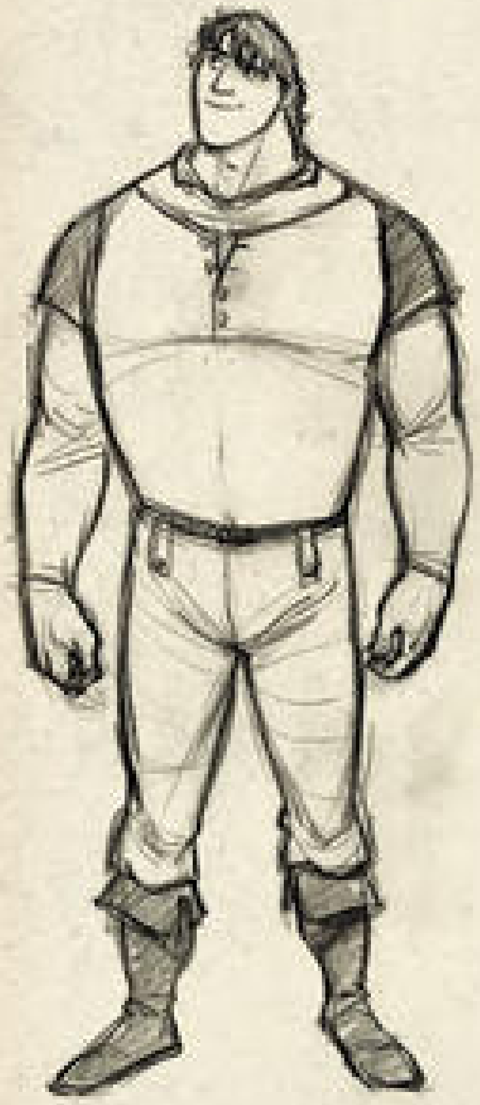

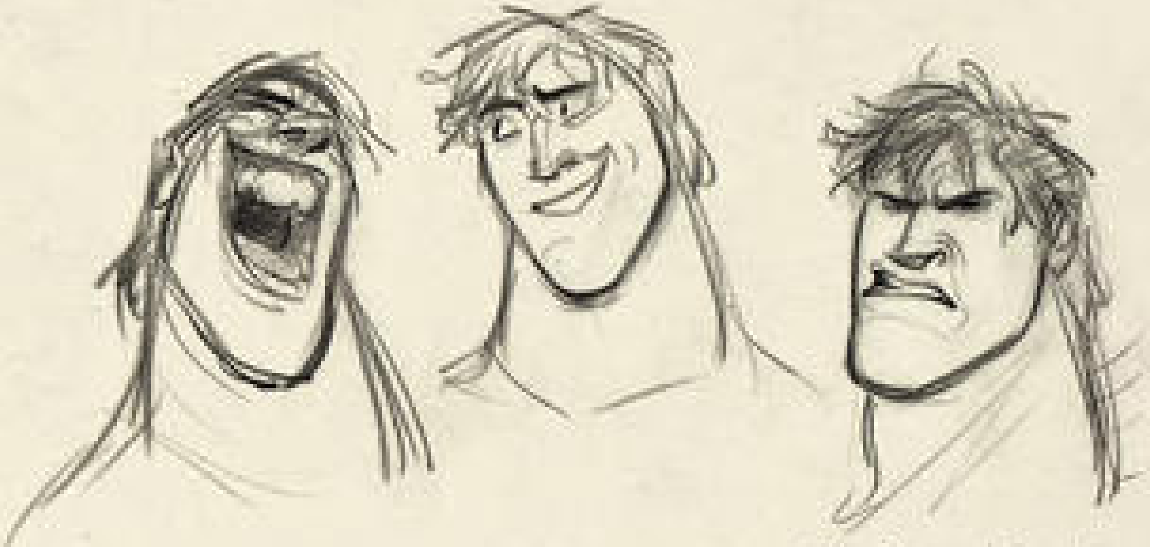

Glen Keane | Graphite

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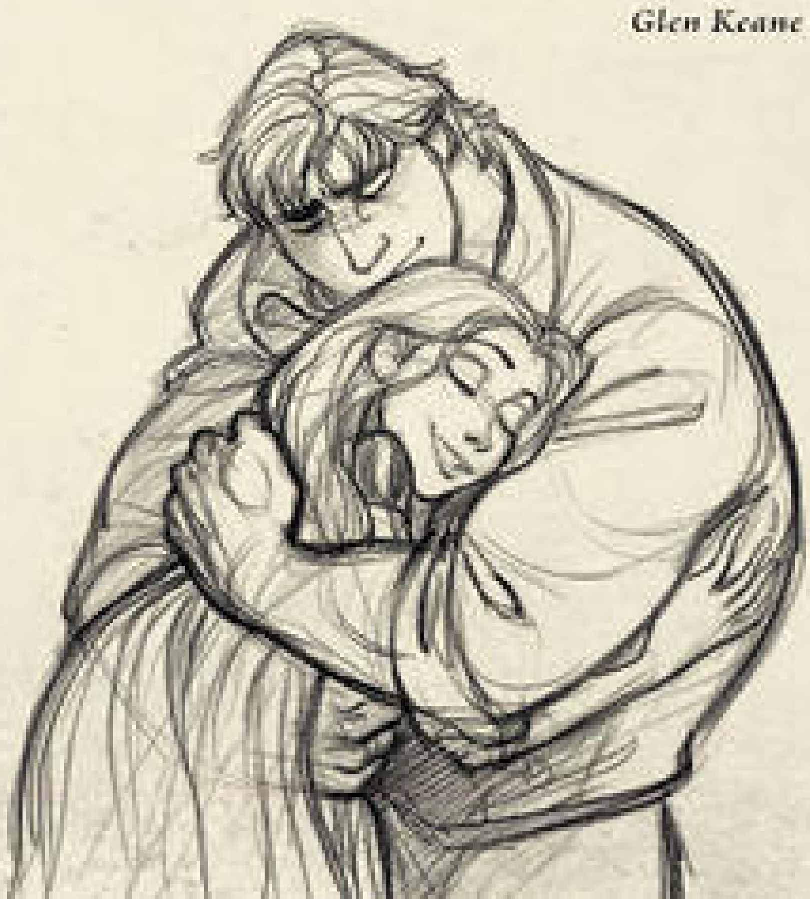

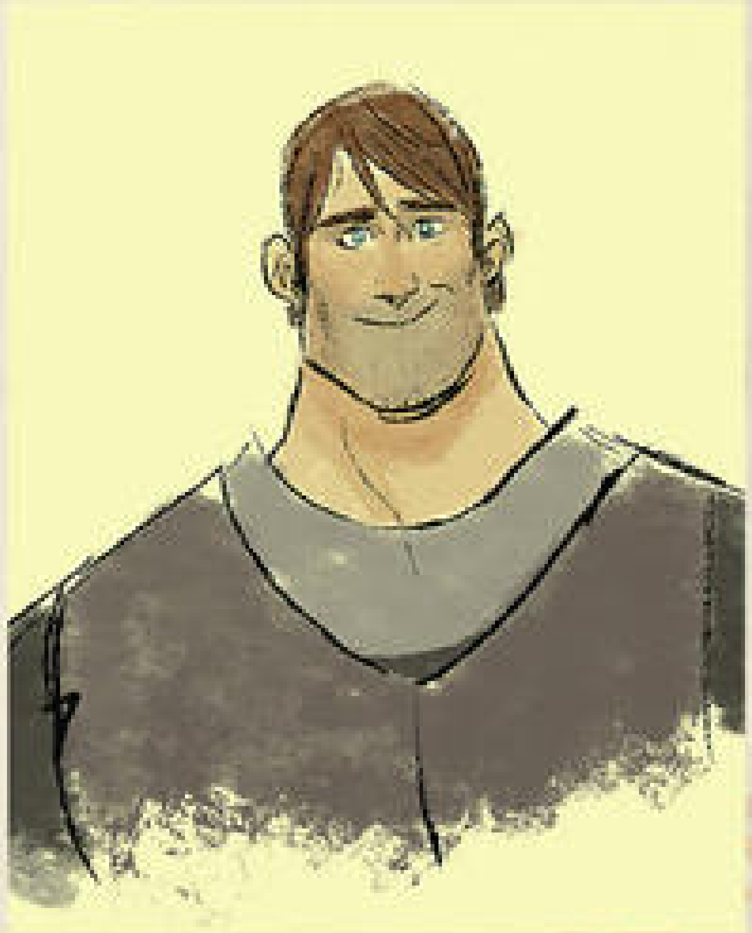

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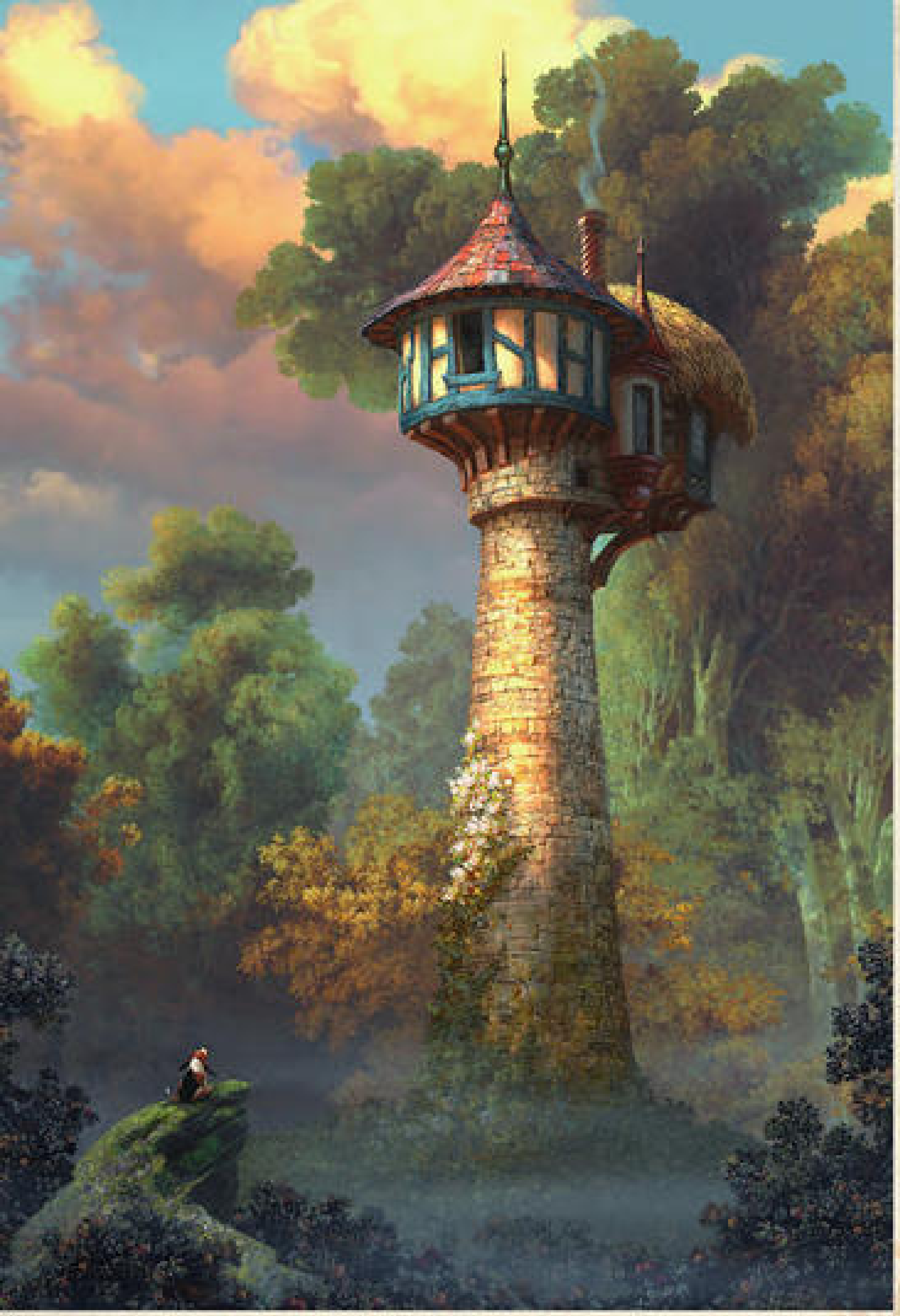

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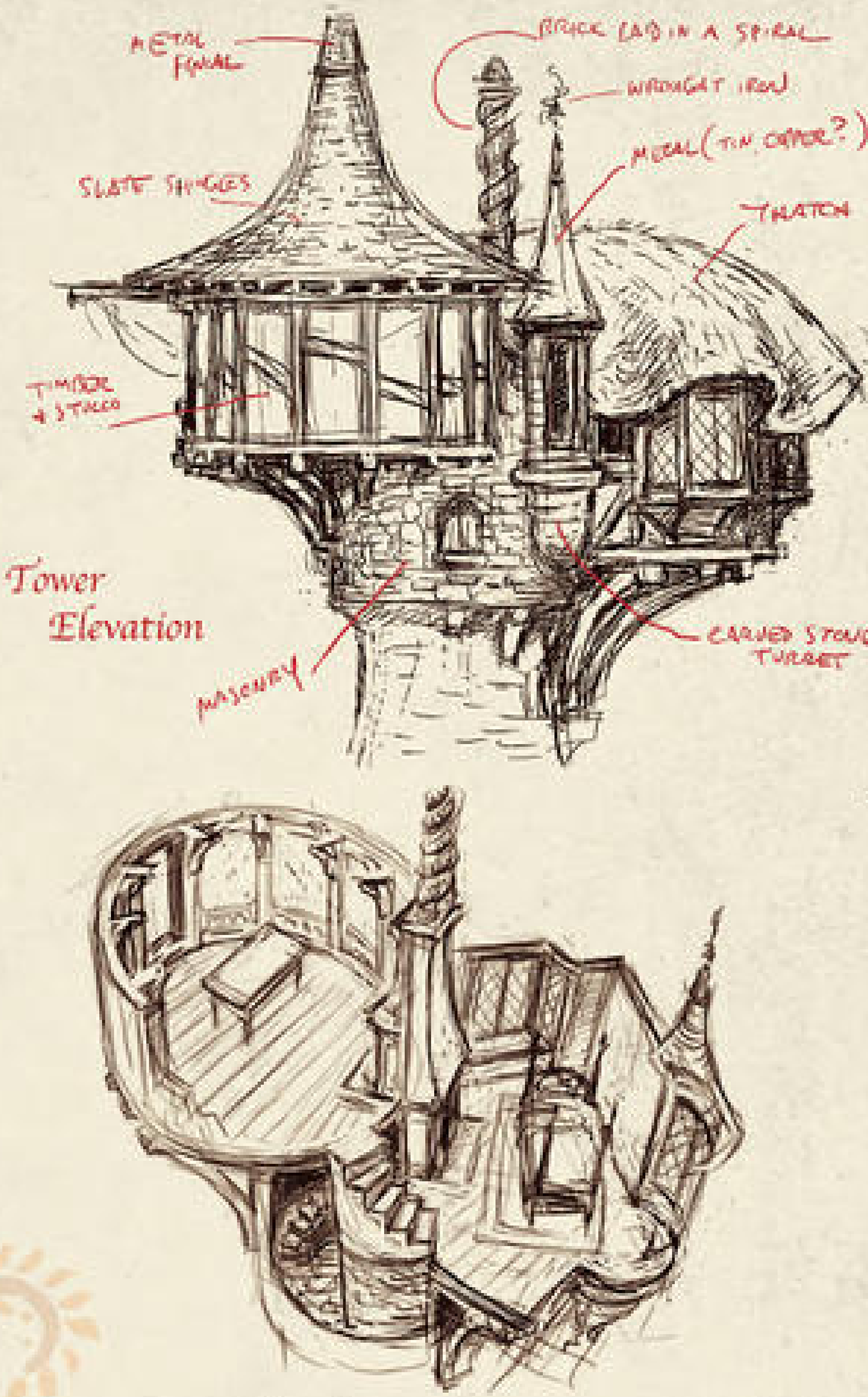
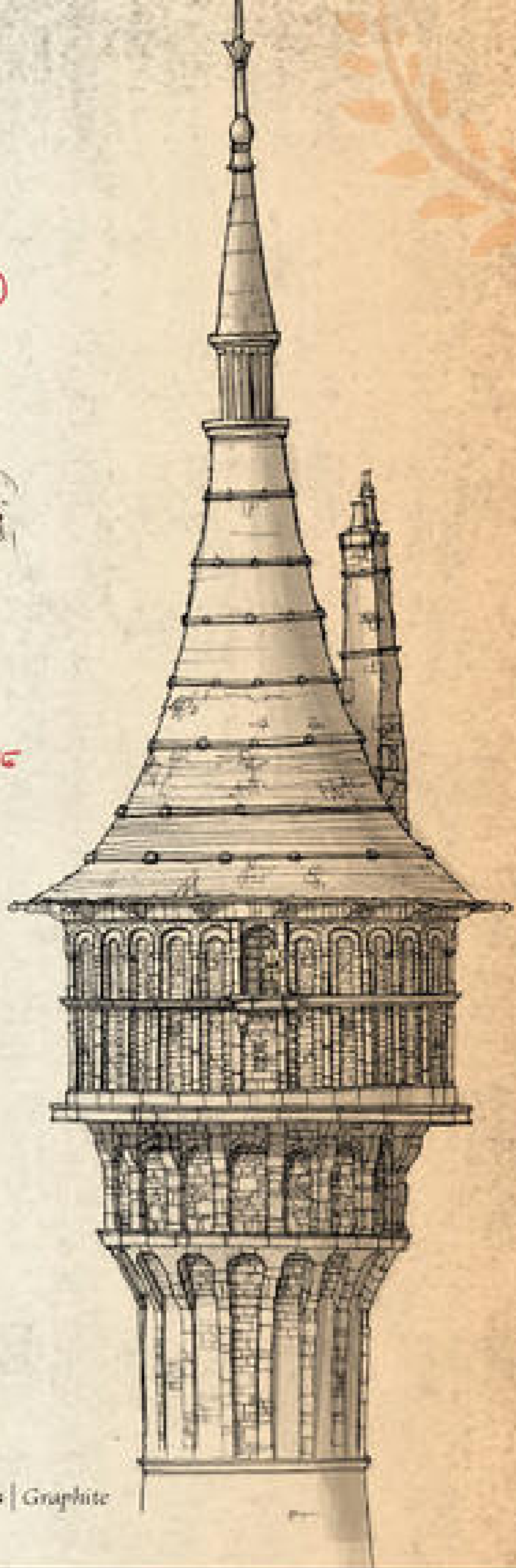

METAL FINIAL
BRICK LAID IN A SPIRAL
WROUGHT IRON
METAL (TIN, COPPER?)
SLATE SHINGLES
THATCH
TIMBER & STUCCO
Tower Elevation
MASONRY
CARVED STONE TURRET

Andy Gaskill | *Graphite*



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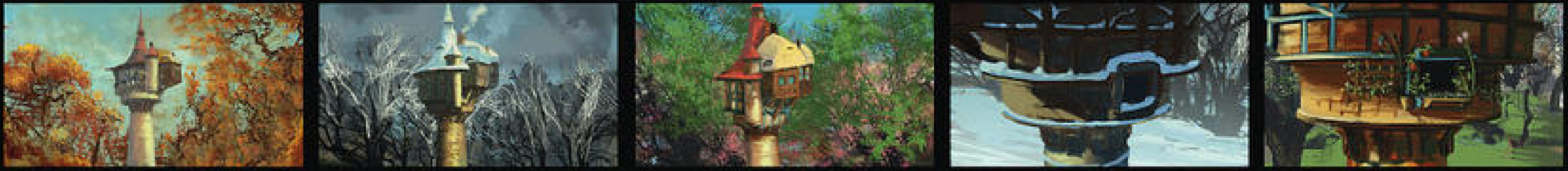
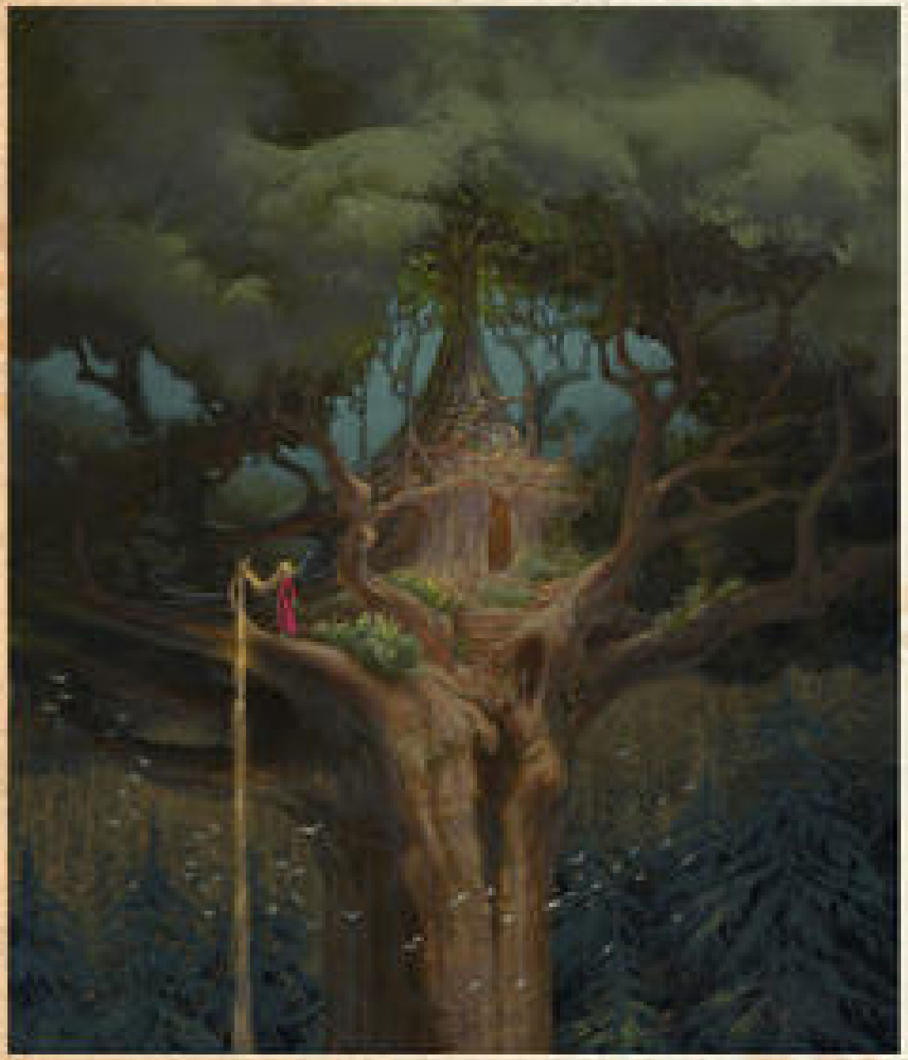


Laurent Ben-Mimoun, Douglas Rogers | *Digital*



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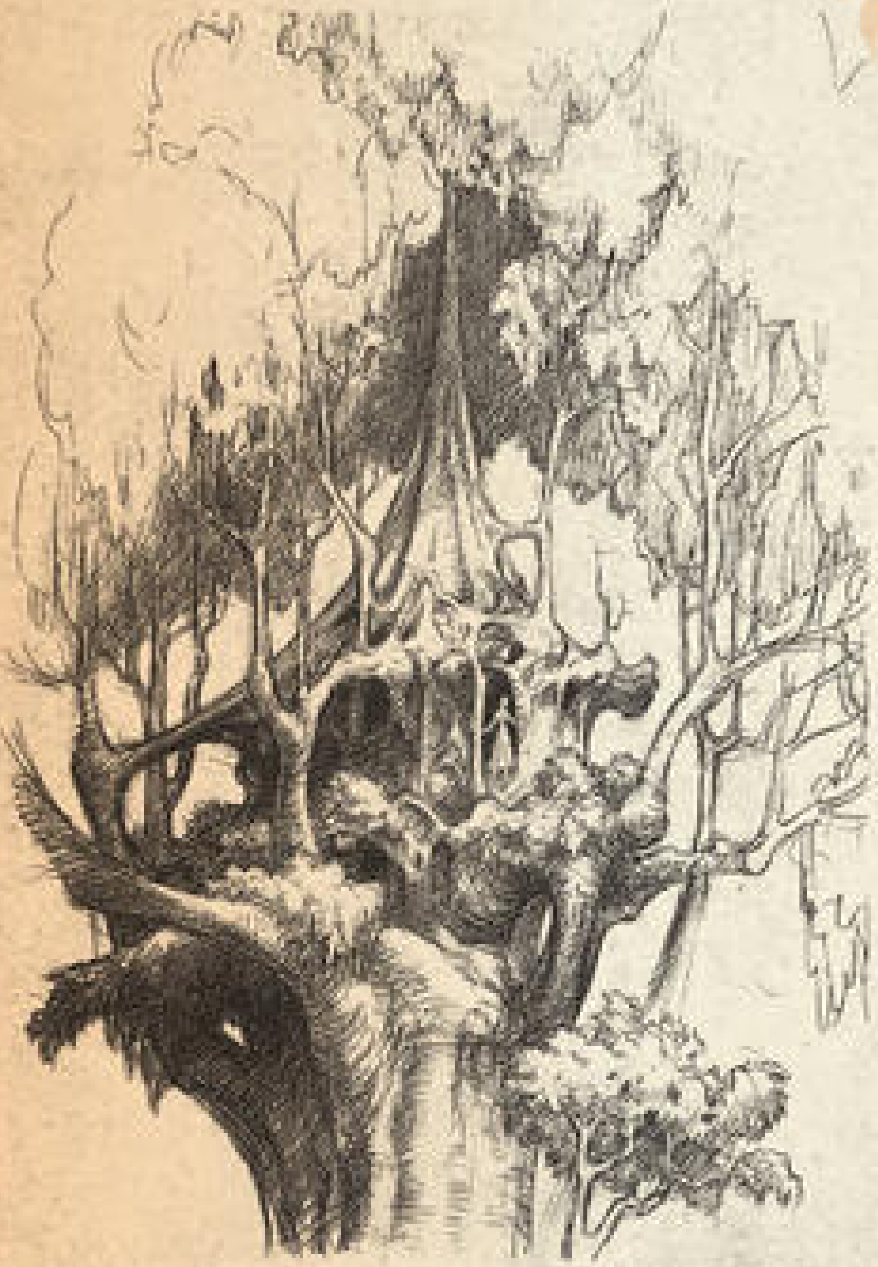

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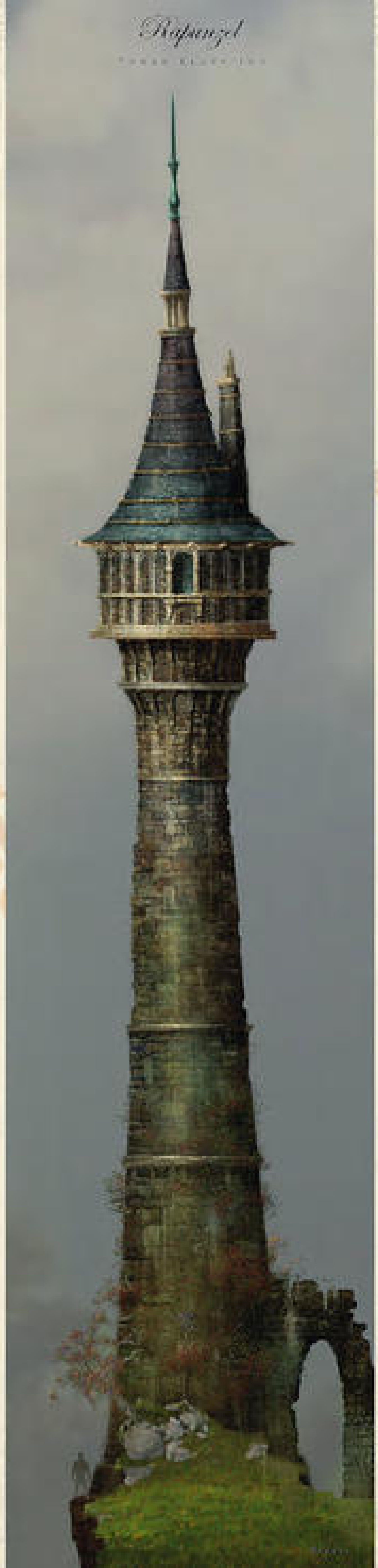

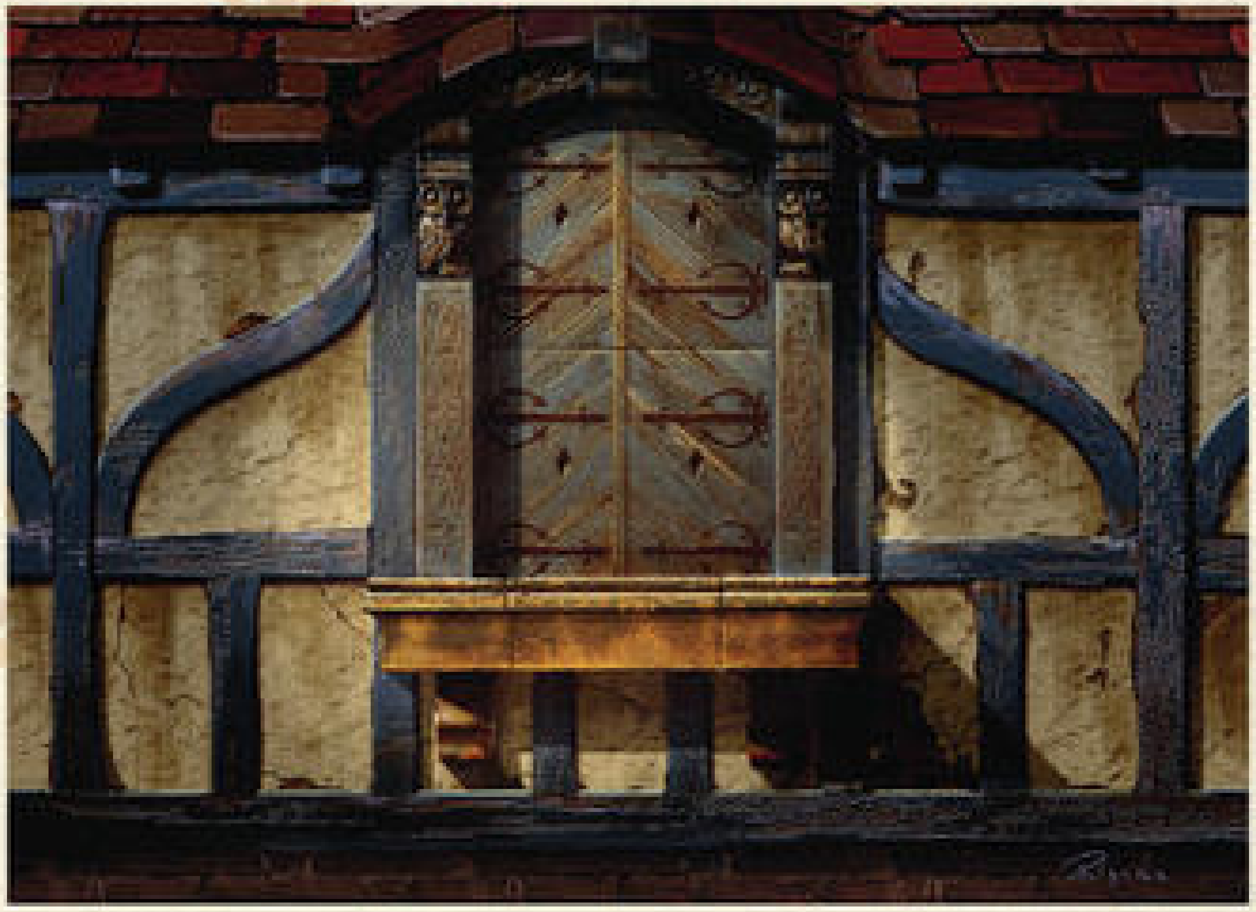

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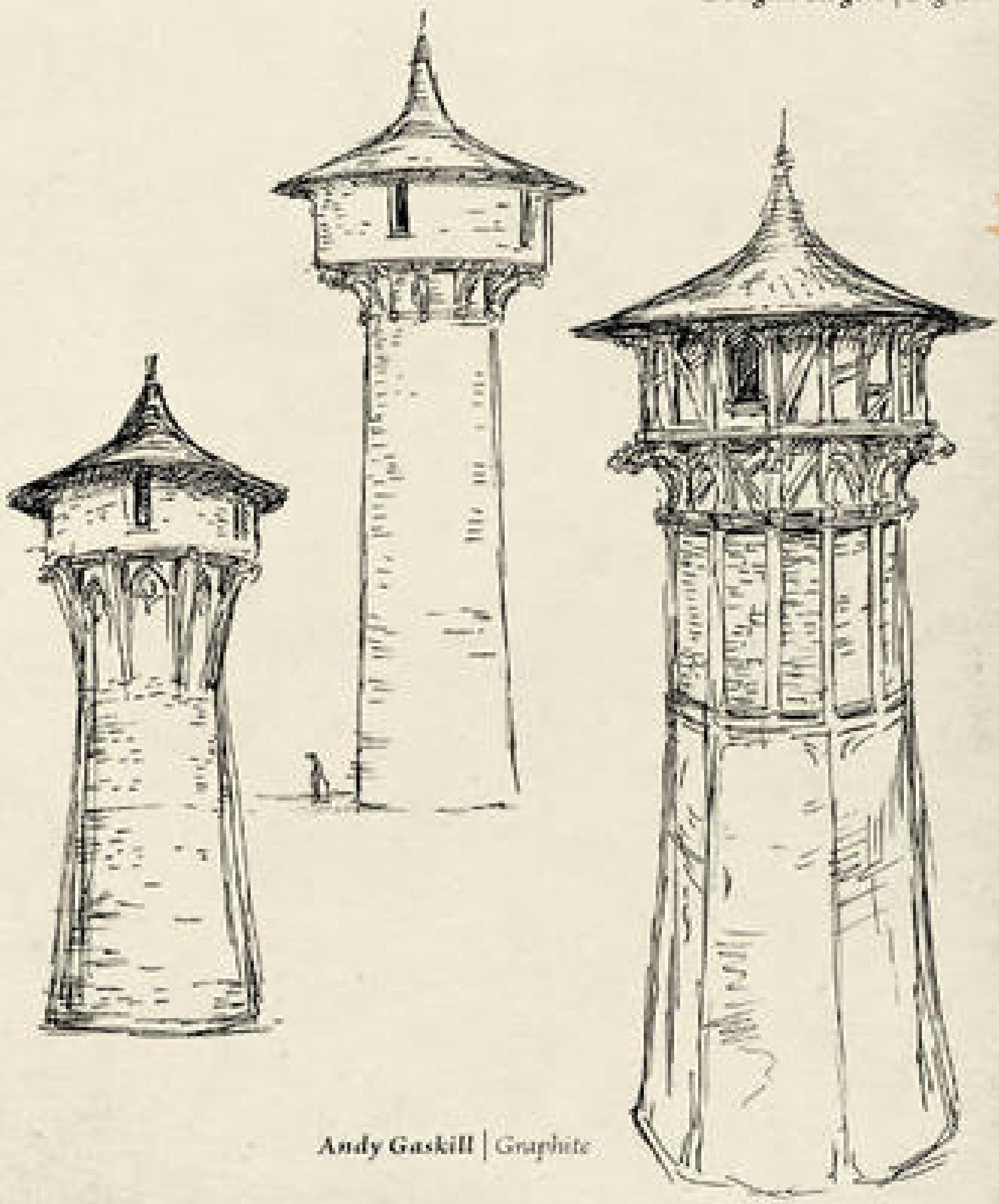

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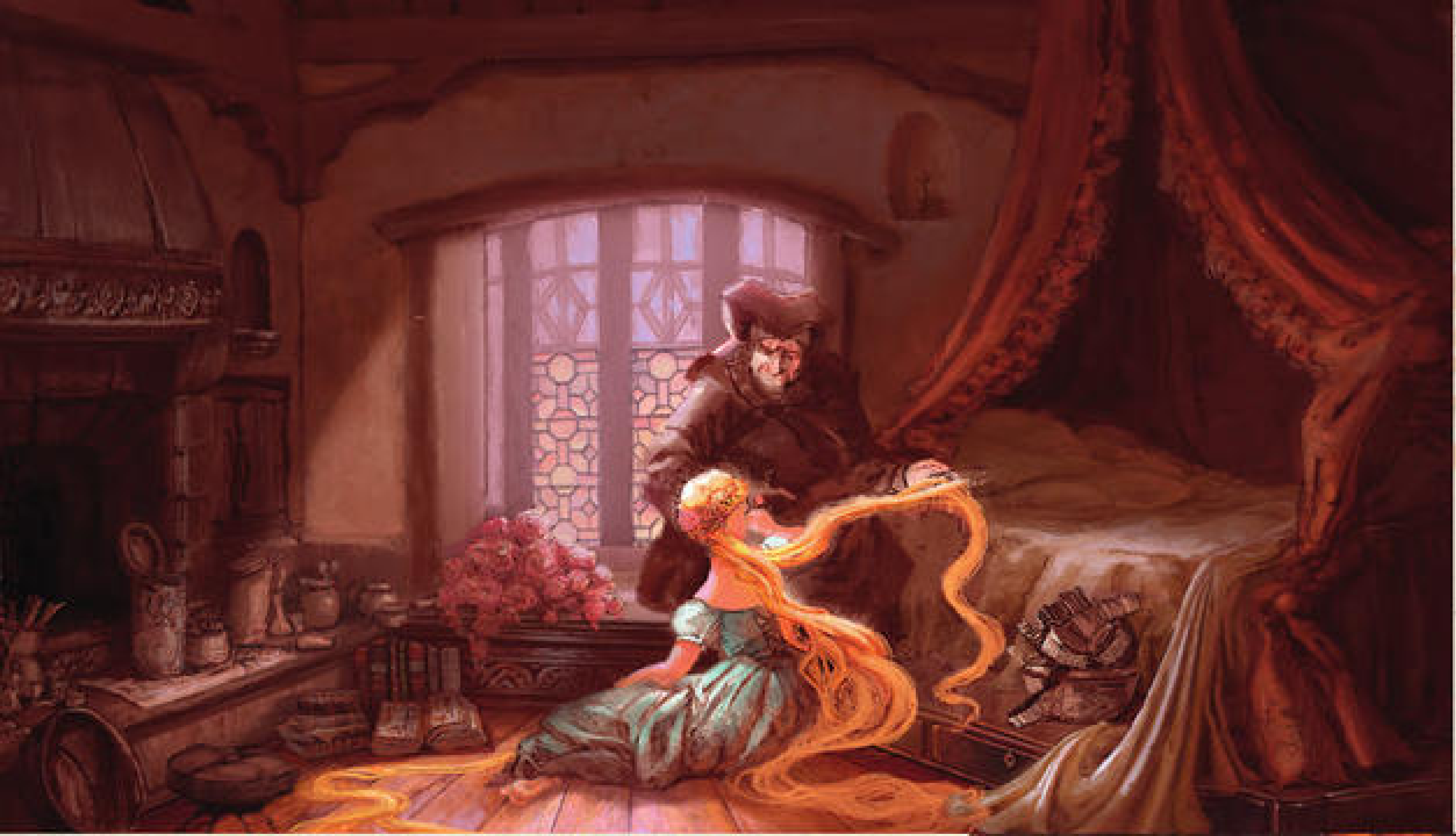
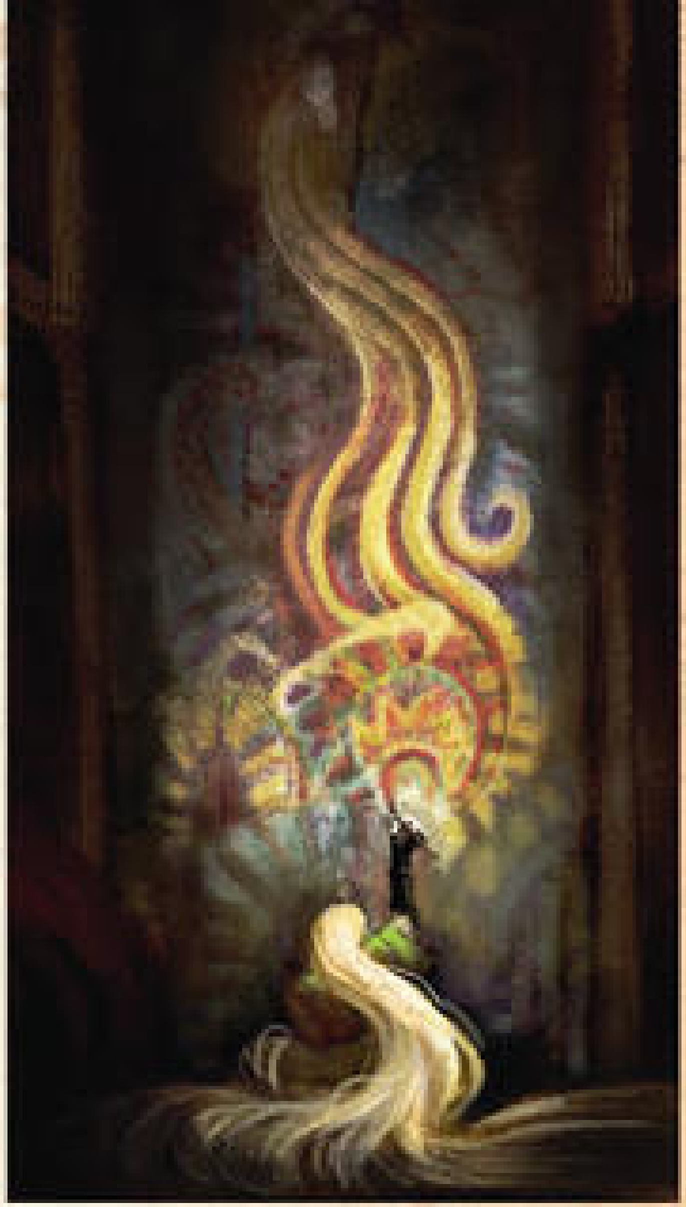
Douglas Rogers | *Digital*

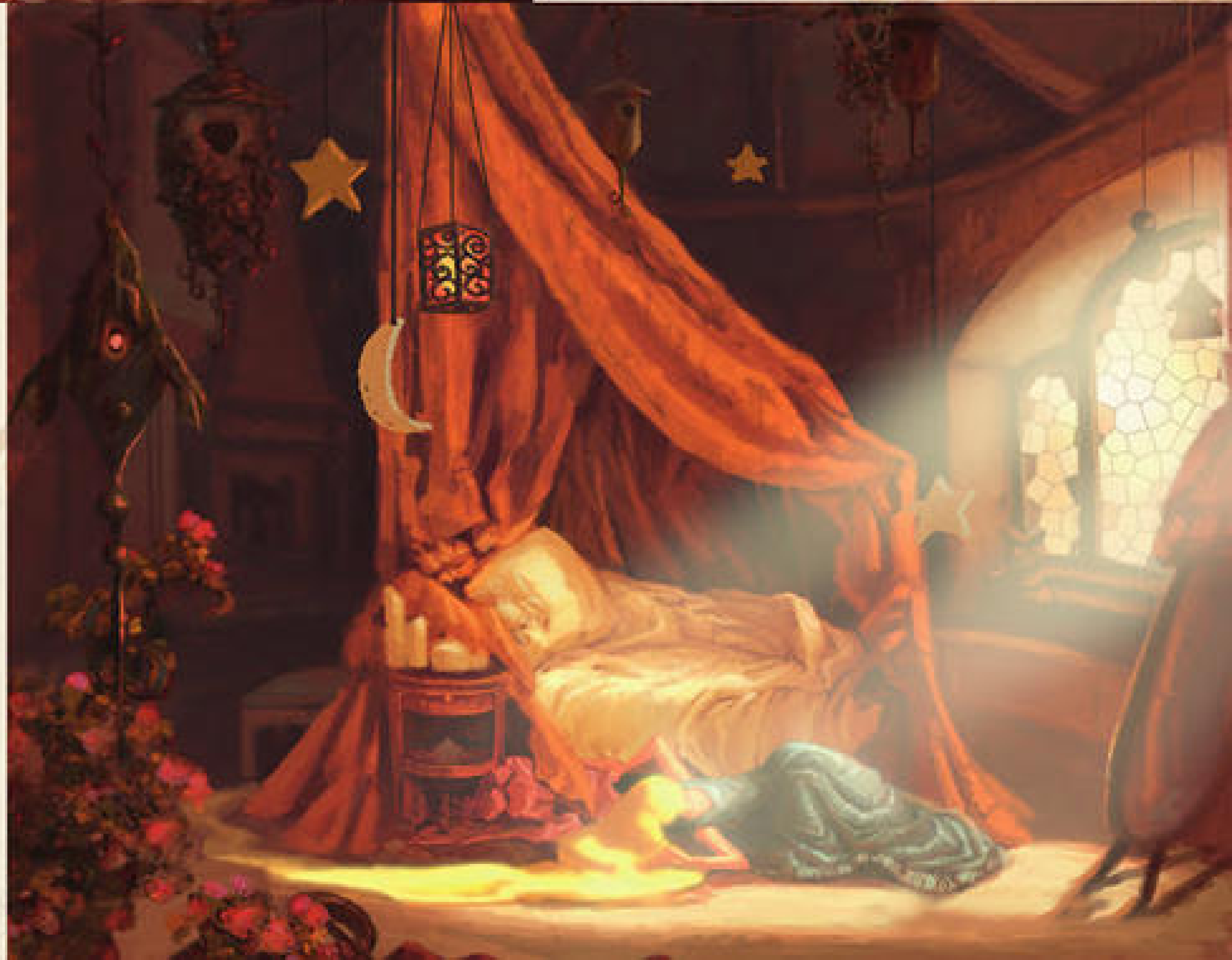


Lisa Keene | Digital

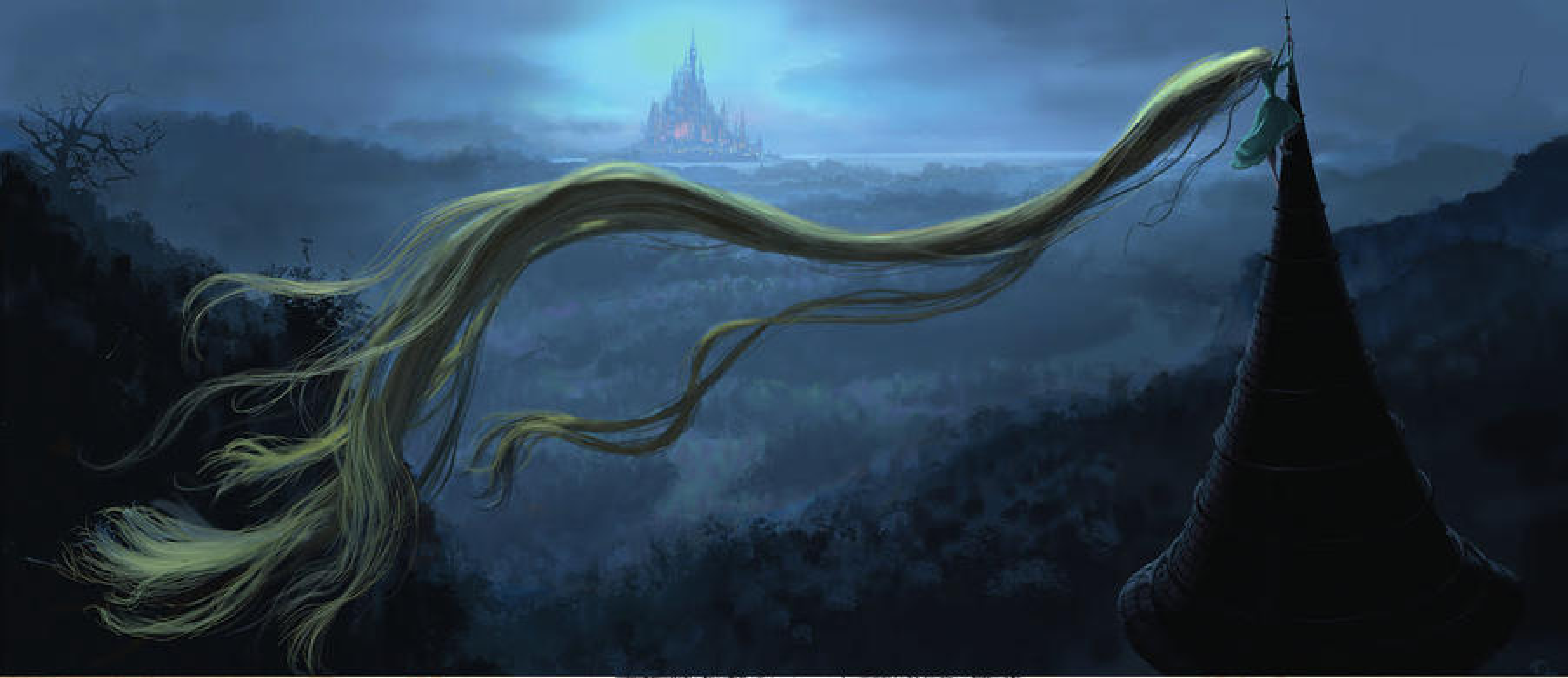


Lauren Airriess | Digital

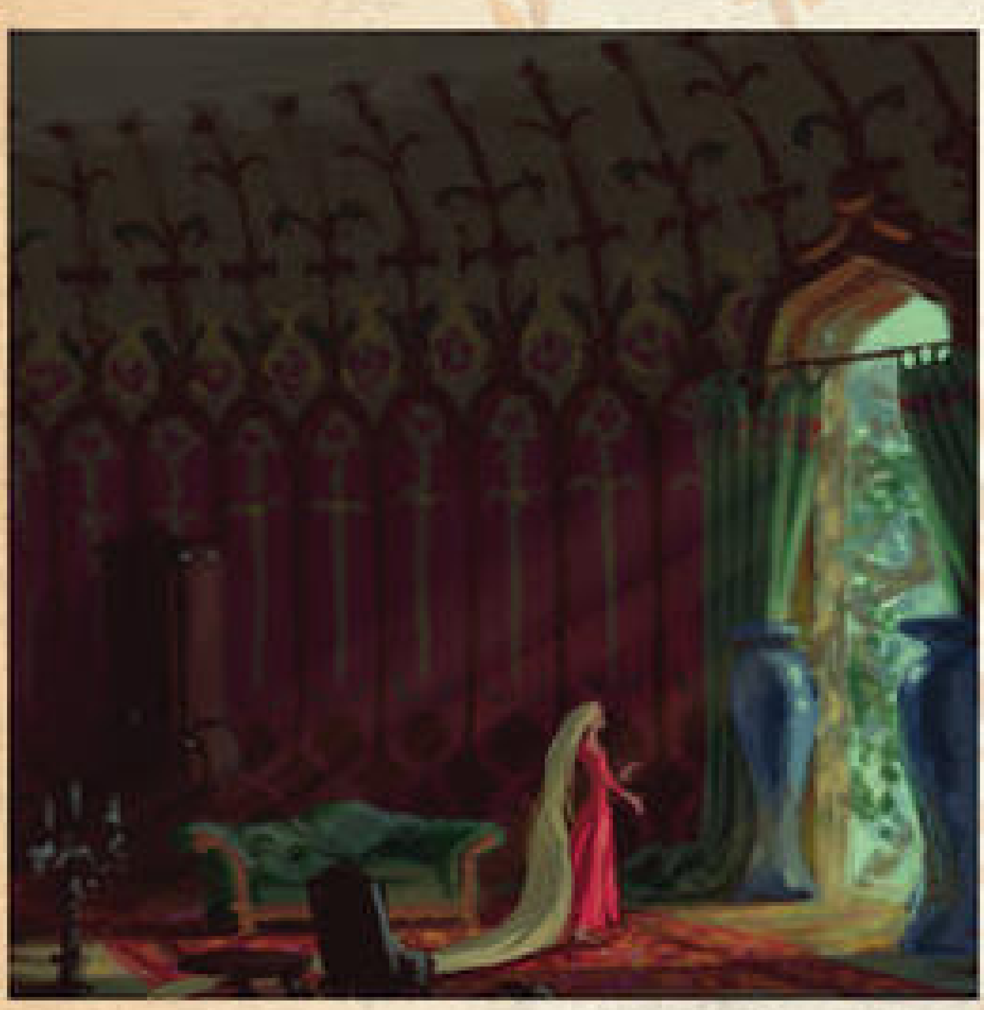
> I think we have made the fairy tale fashionable again. That is, our own blend of theatrical mythology. The fairy tale of film—created with the magic of animation—is the modern equivalent of the great parables of the Middle Ages. Creation is the word. Not adaptation. Not version. We can translate the ancient fairy tale into its modern equivalent without losing the lovely patina and the savor of its once-upon-a-time quality. I think our films have brought new adult respect for the fairy tale. We have proved that the age-old kind of entertainment based on the classic fairy tale recognizes no young, no old.
>
> —Walt Disney



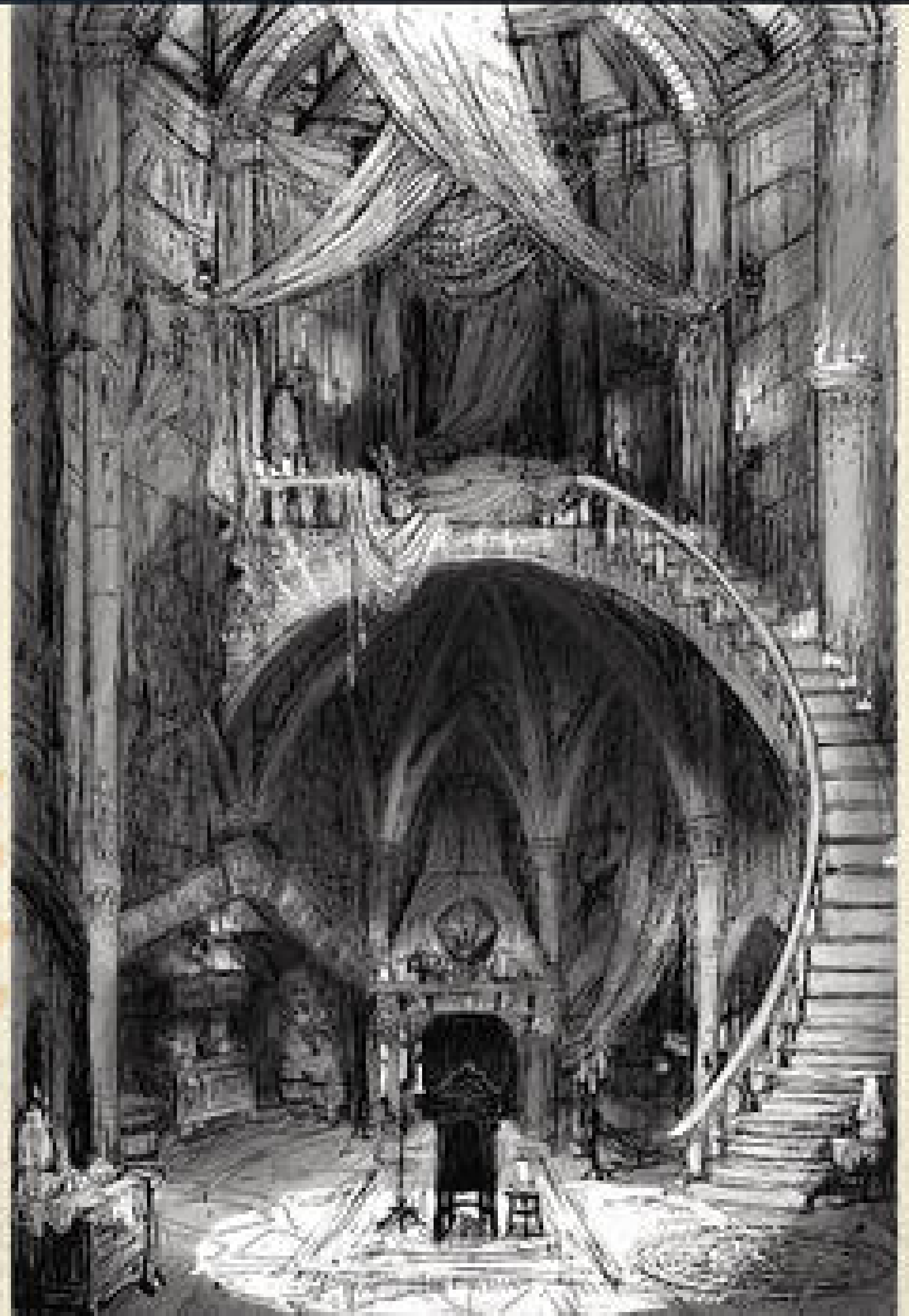
Lisa Keene | Digital



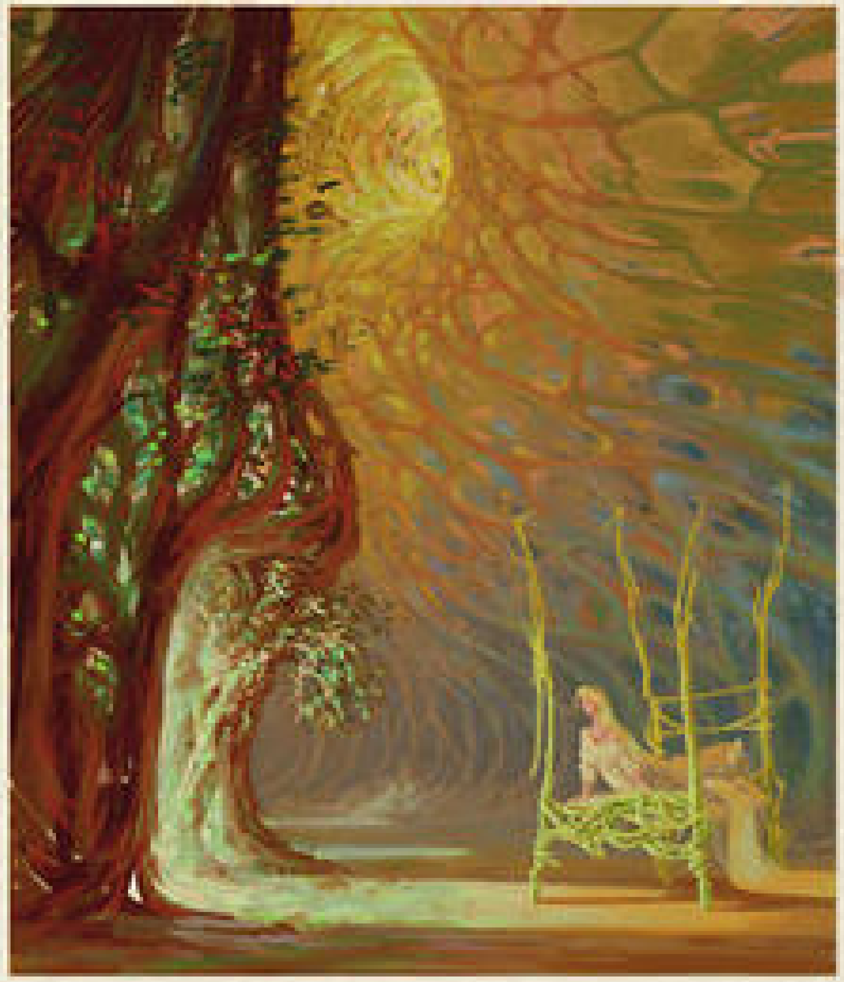
David Goetz | Digital



Andy Gaskill | Digital



Lauren Airriess | Digital



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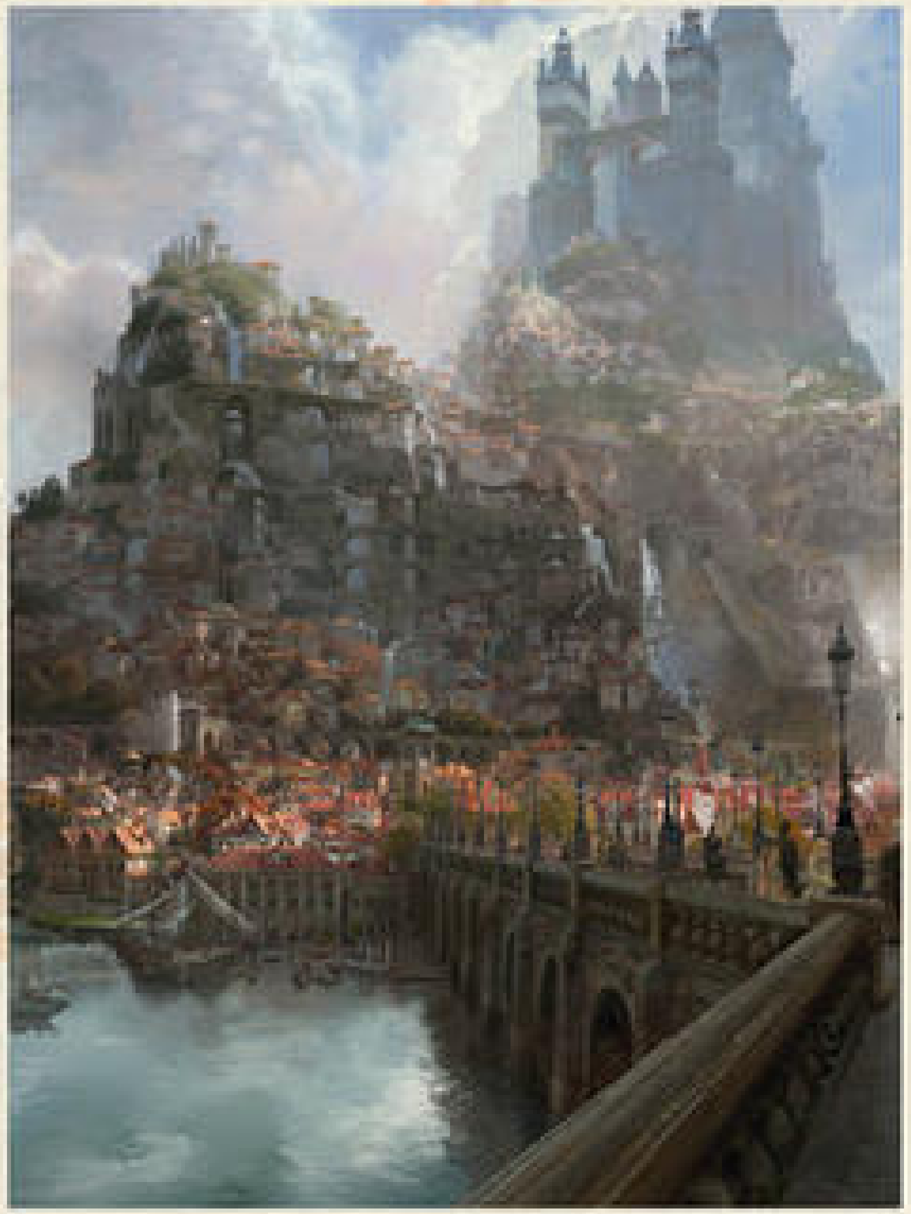

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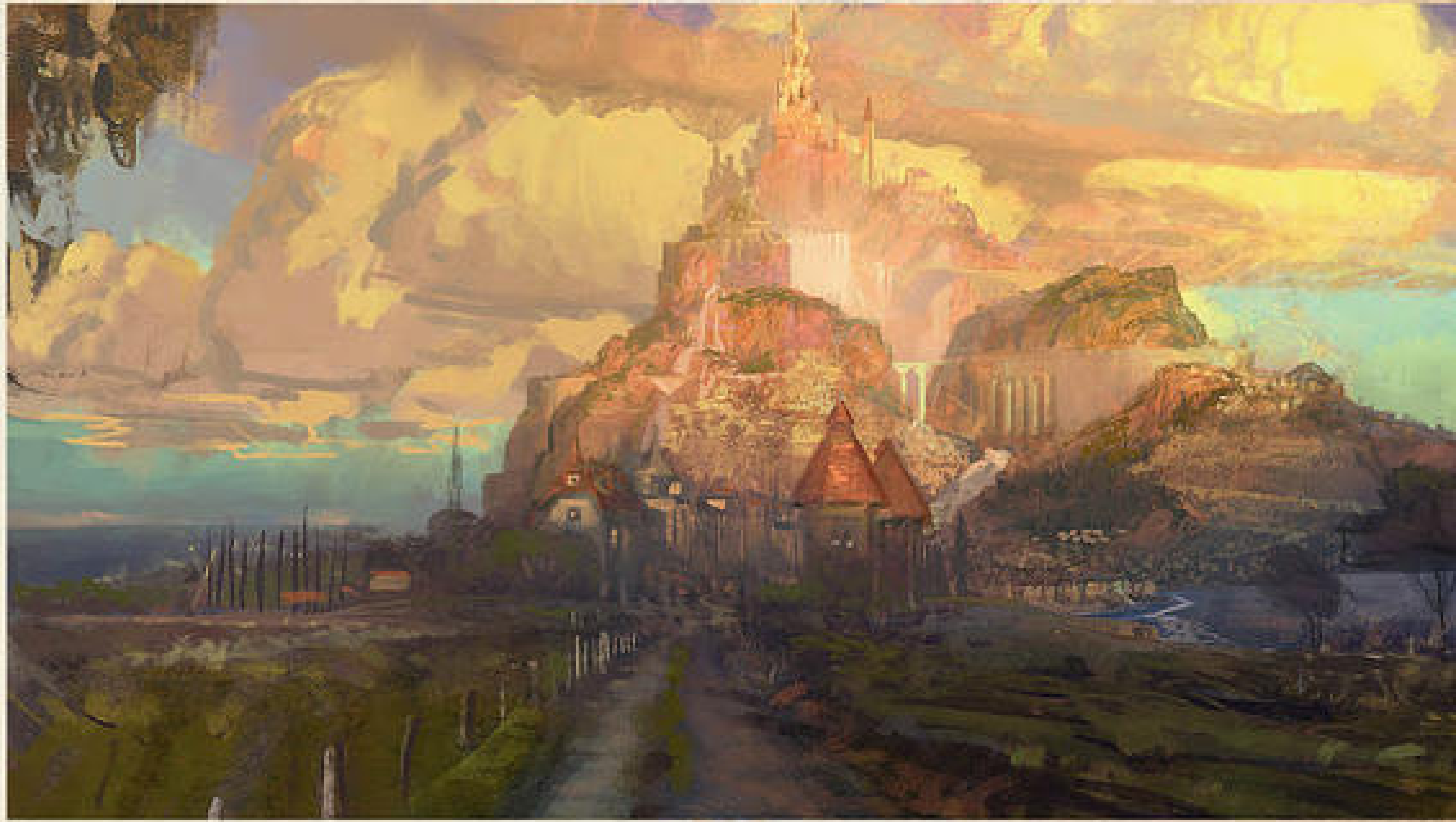

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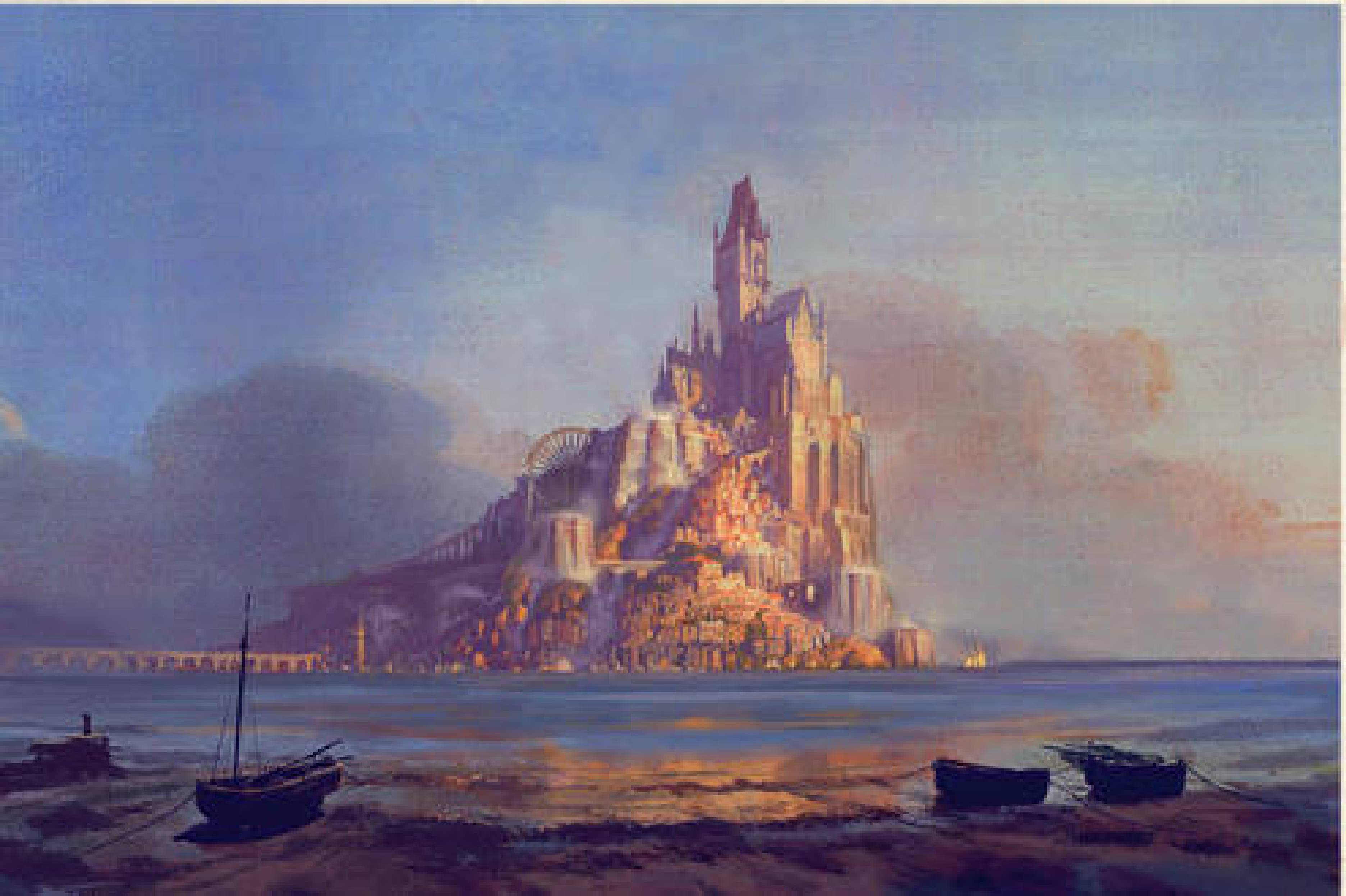

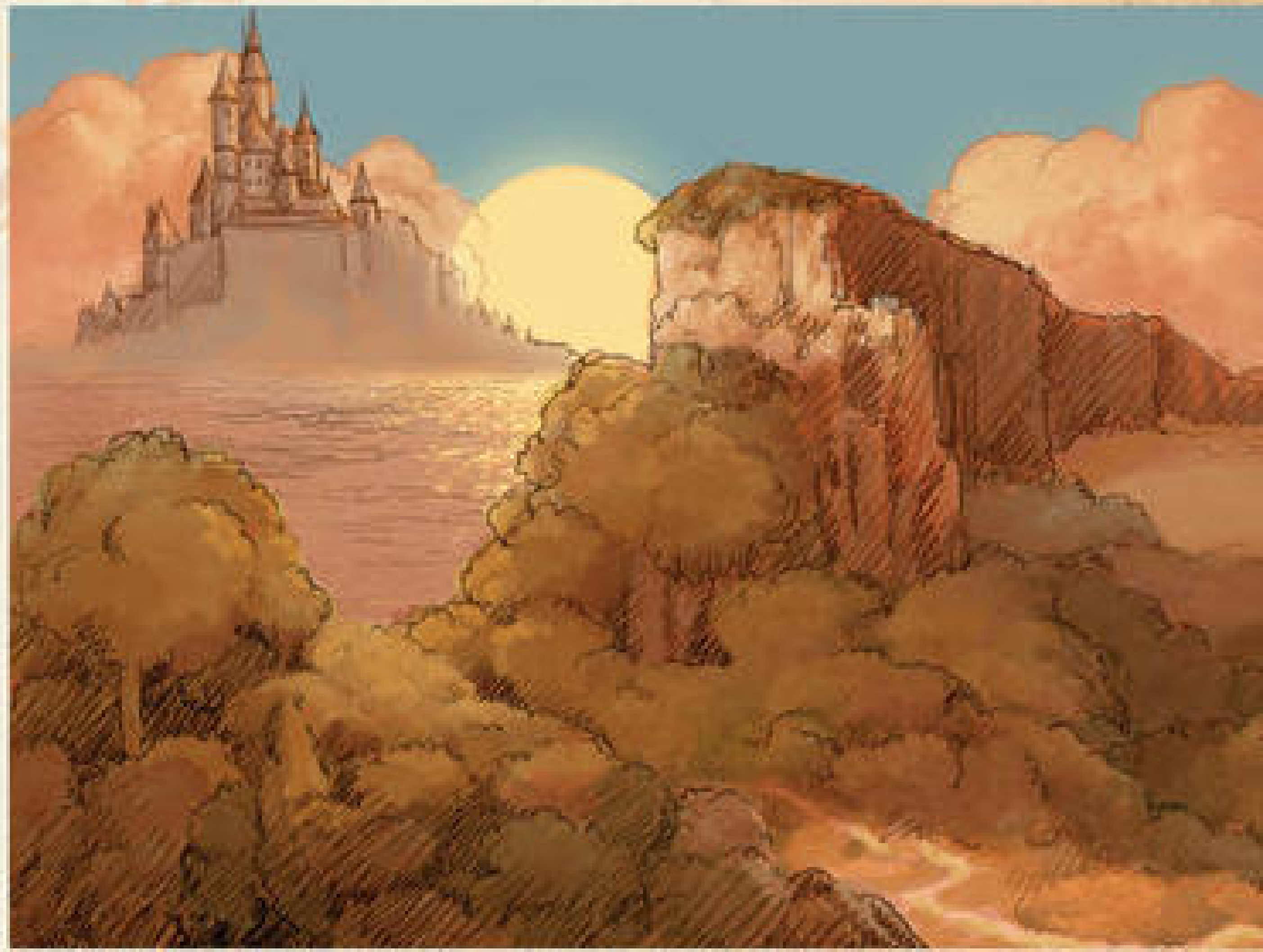

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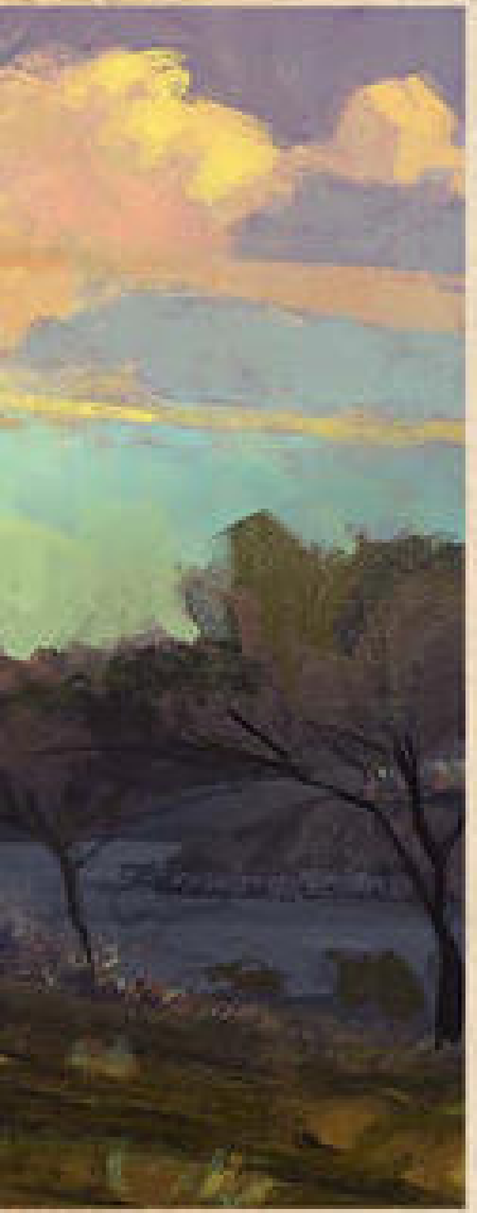
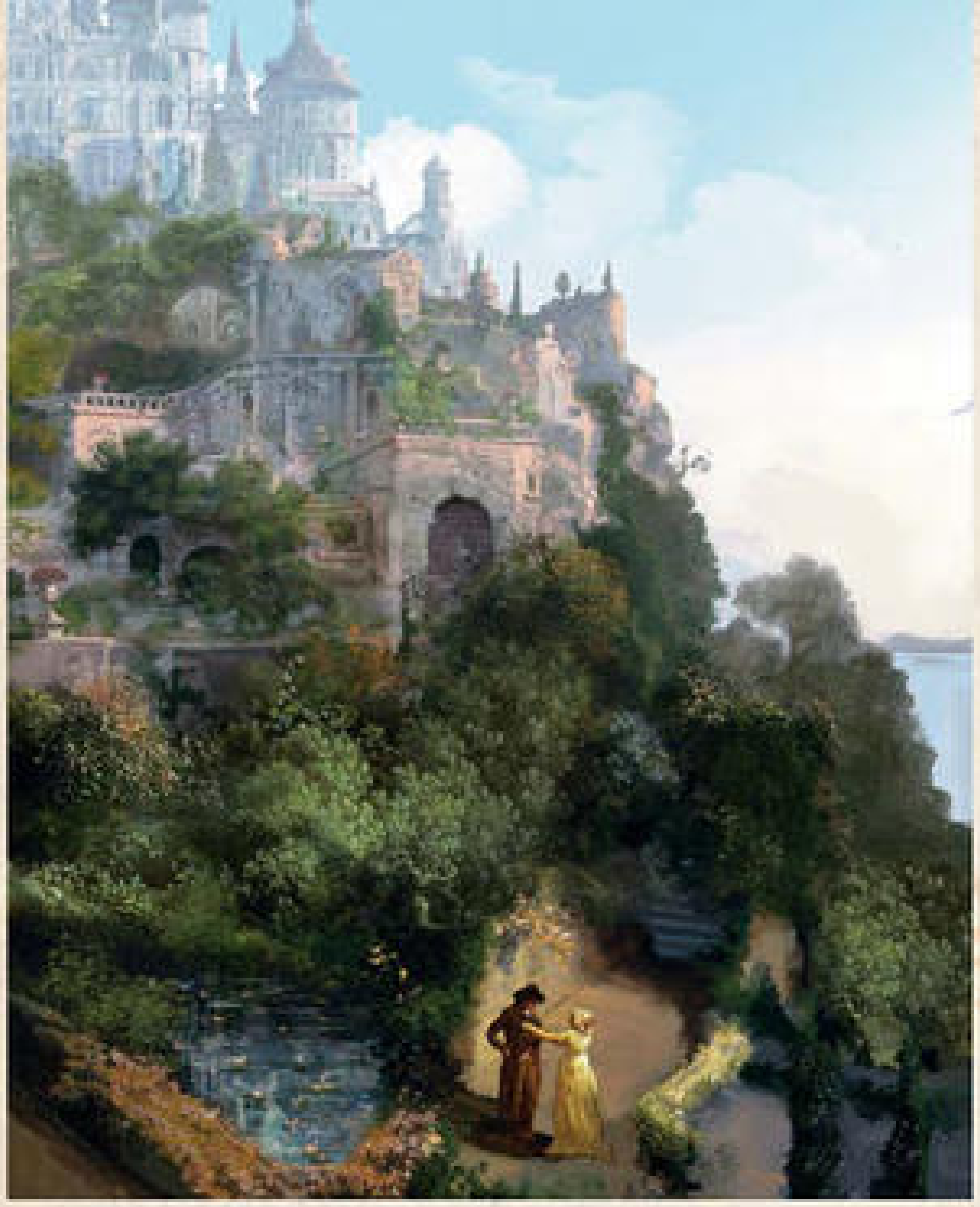
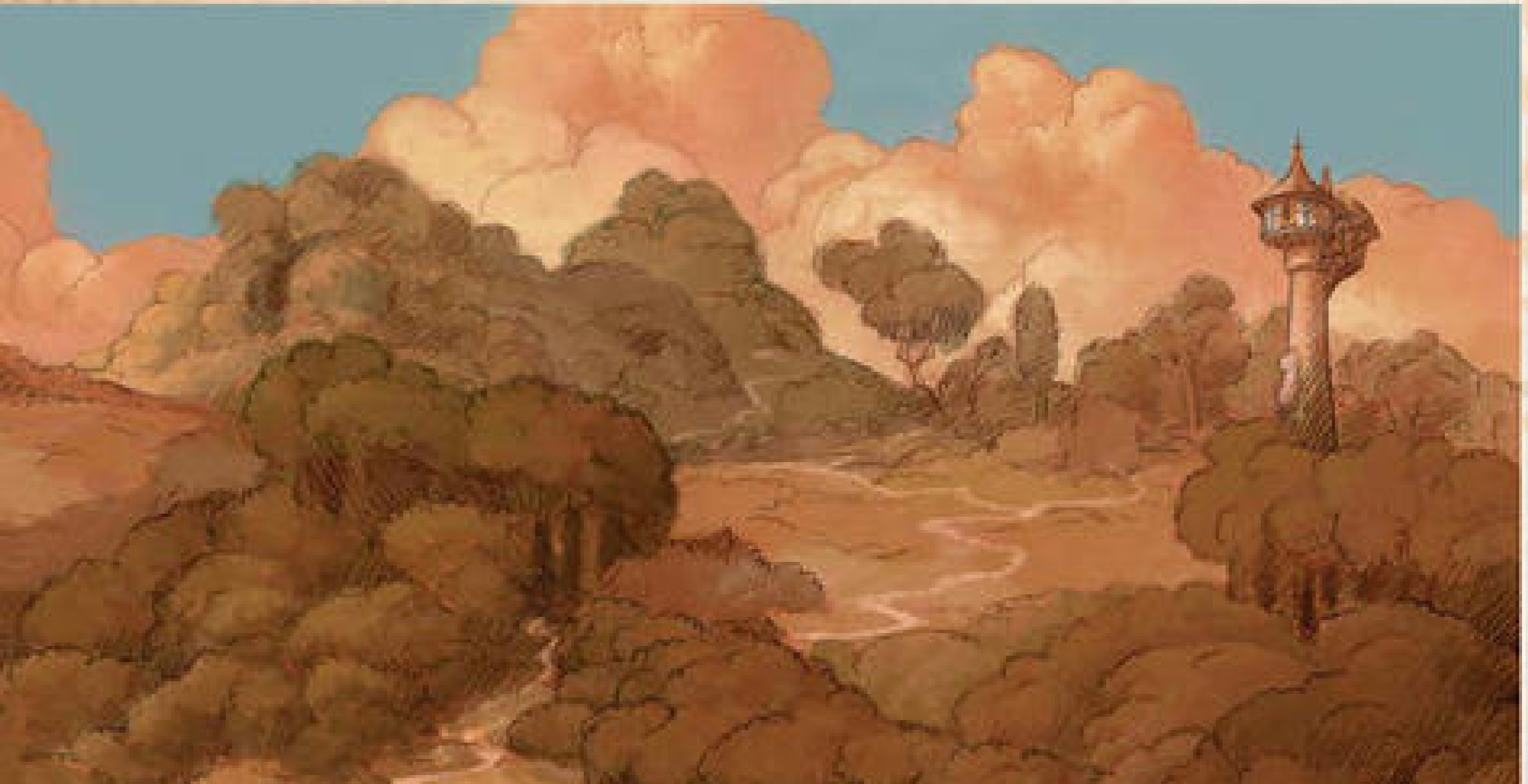
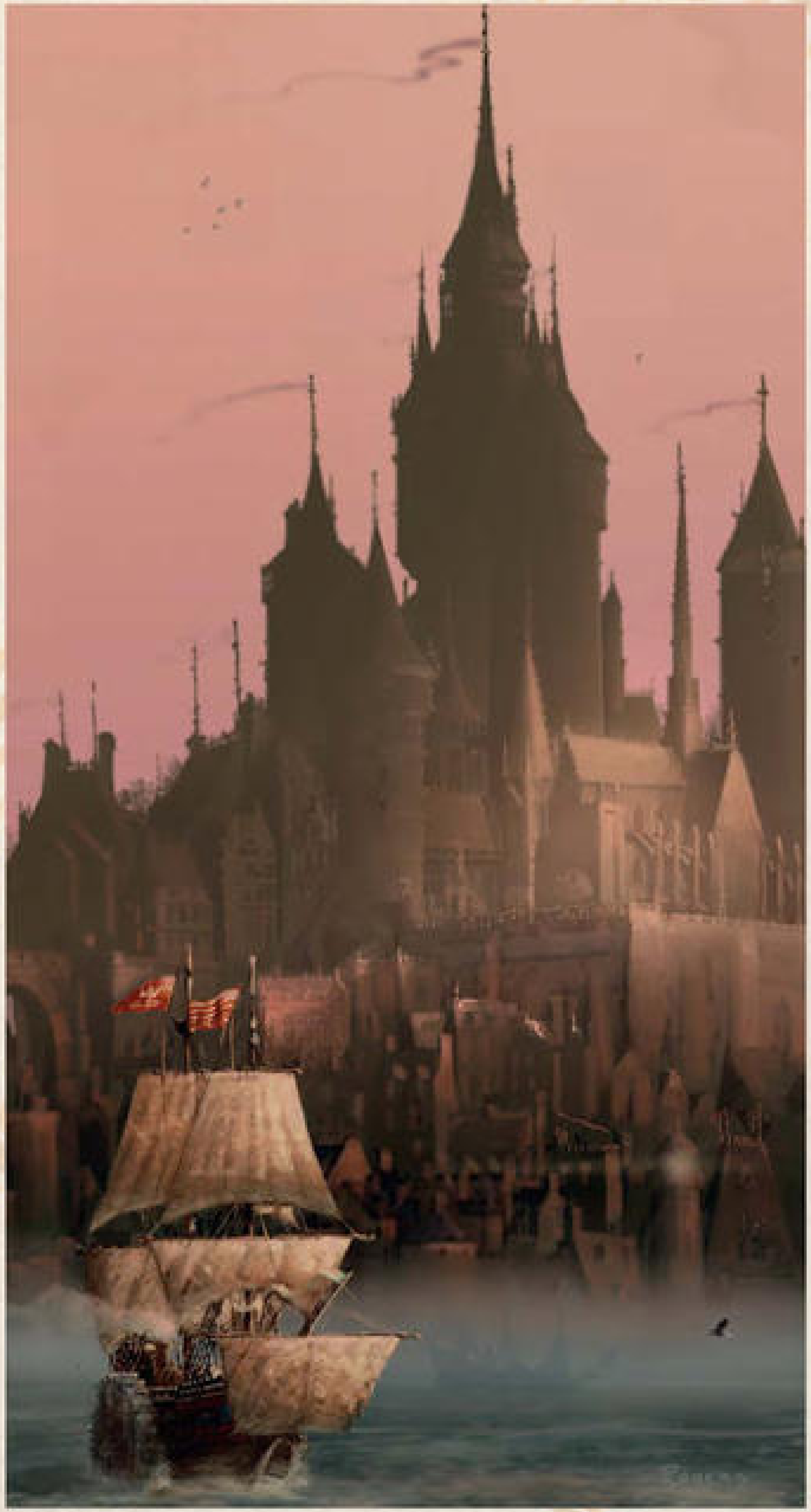




Laurent Ben-Mimoun | Digital



Lisa Keene | Digital



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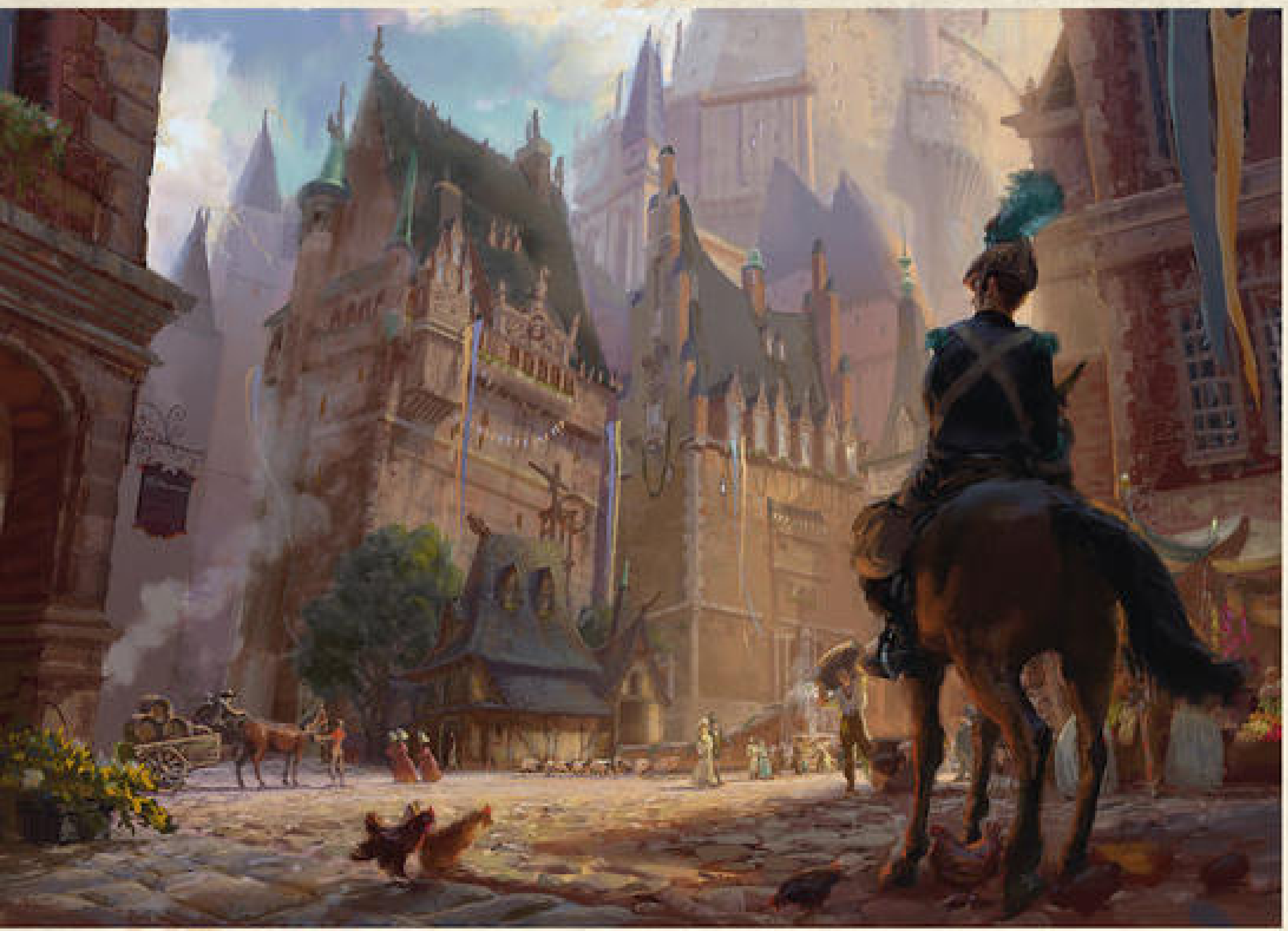

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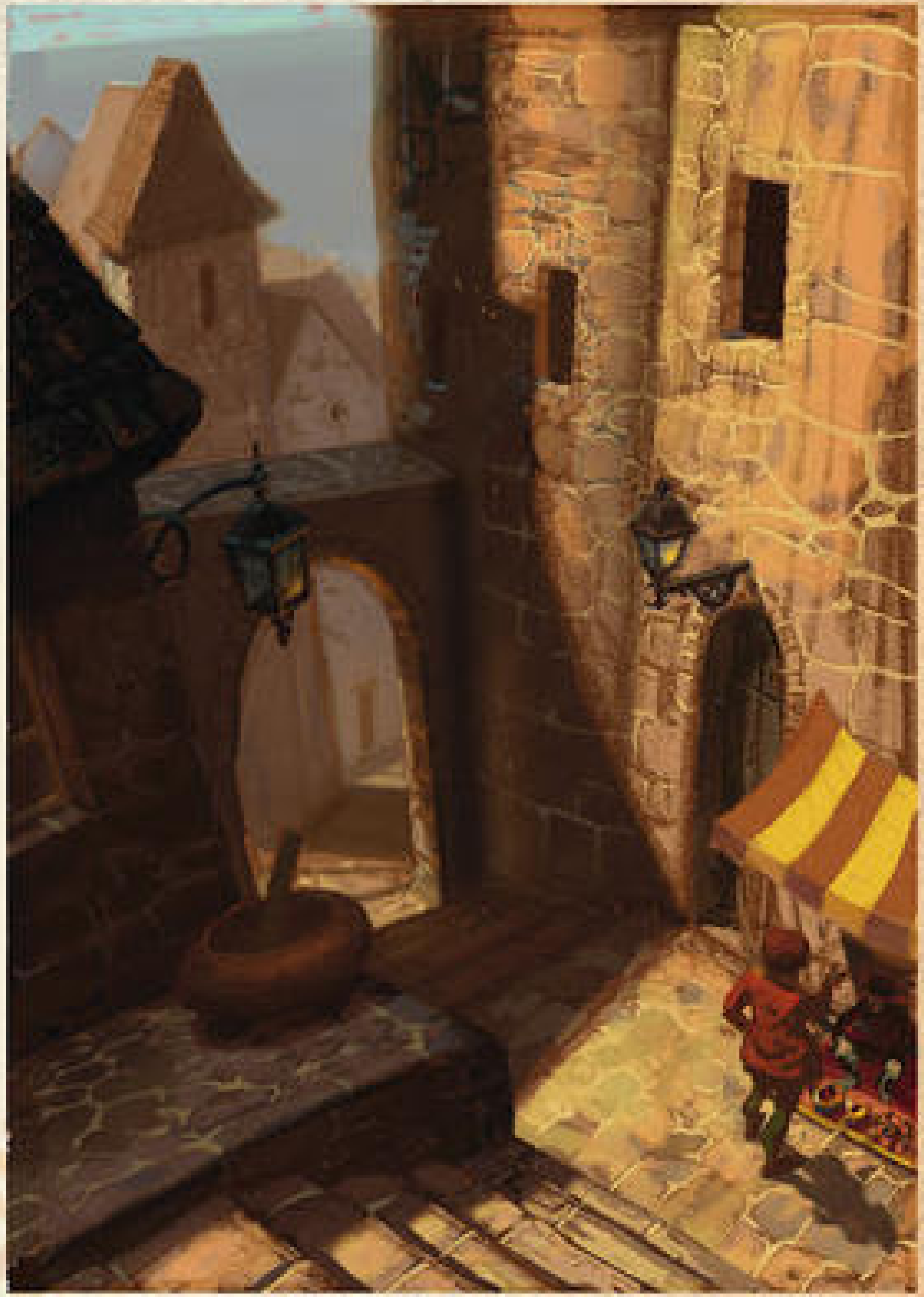

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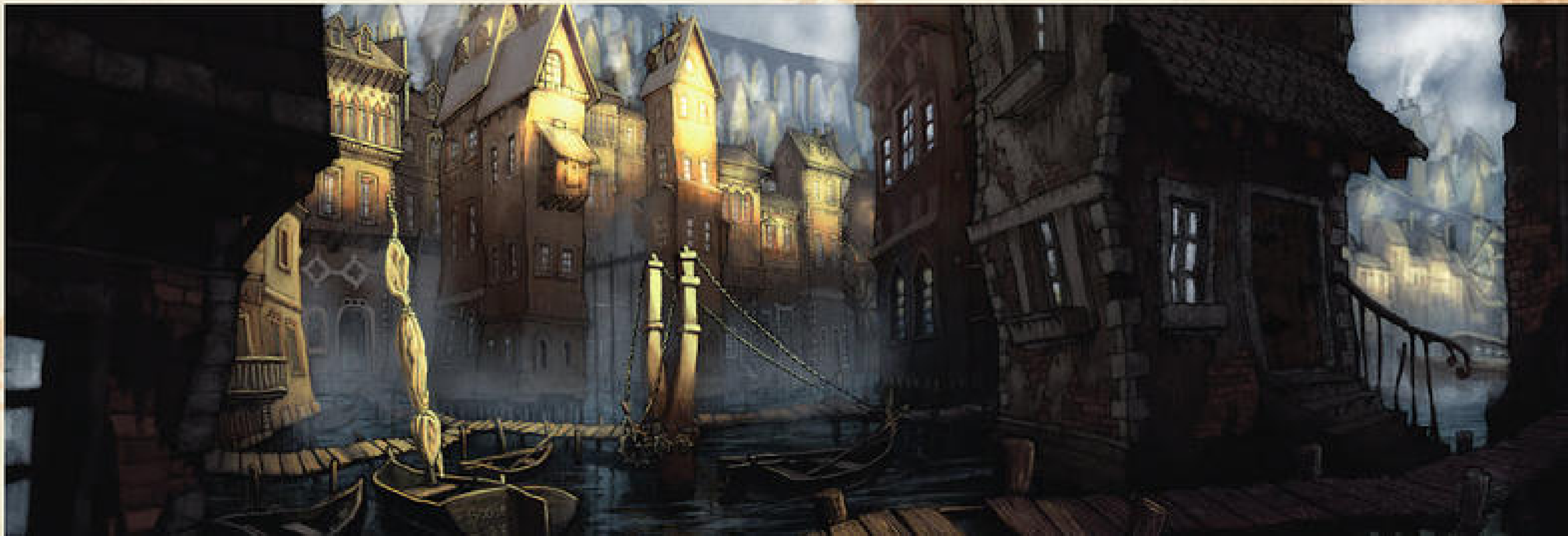

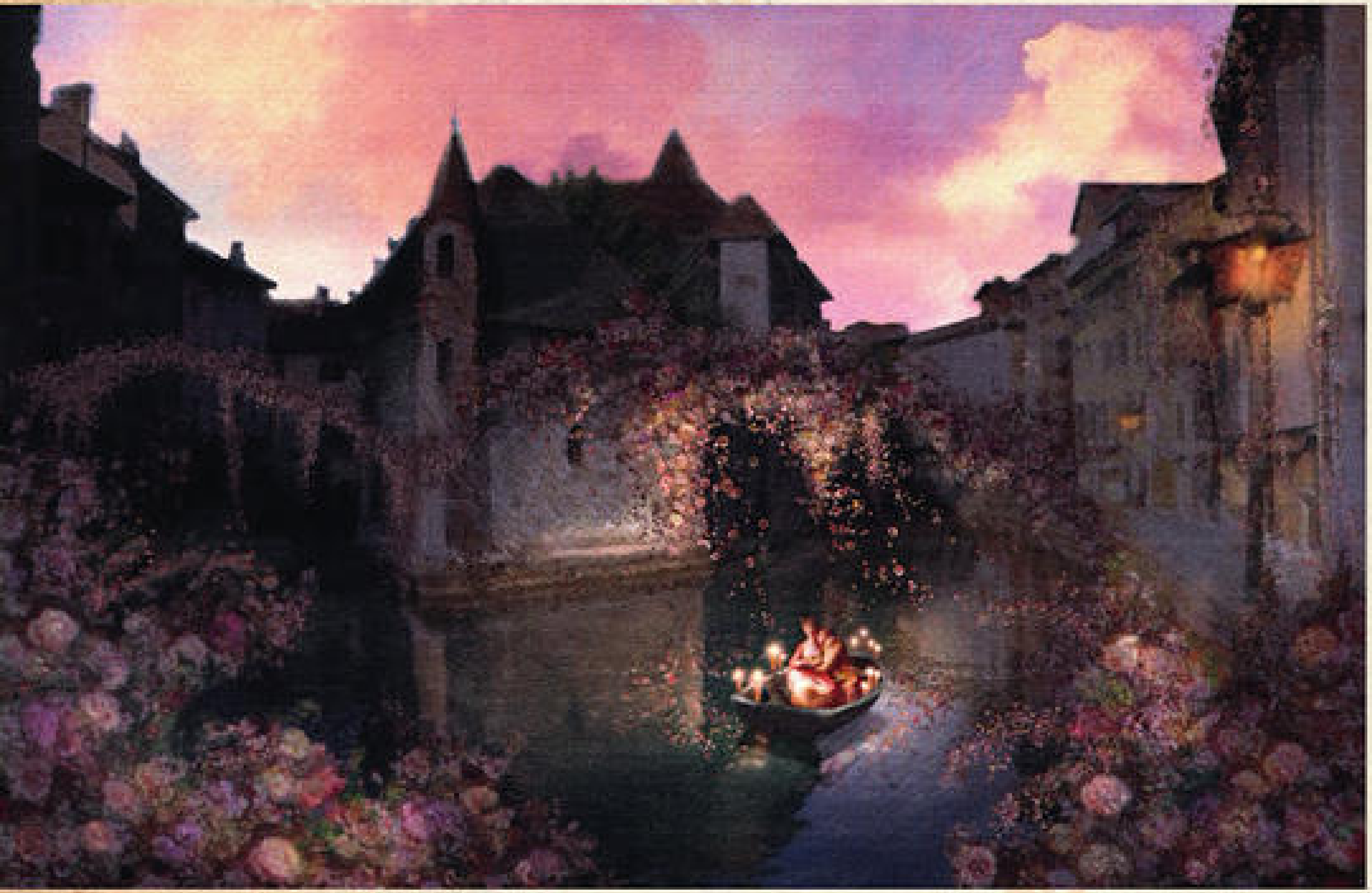

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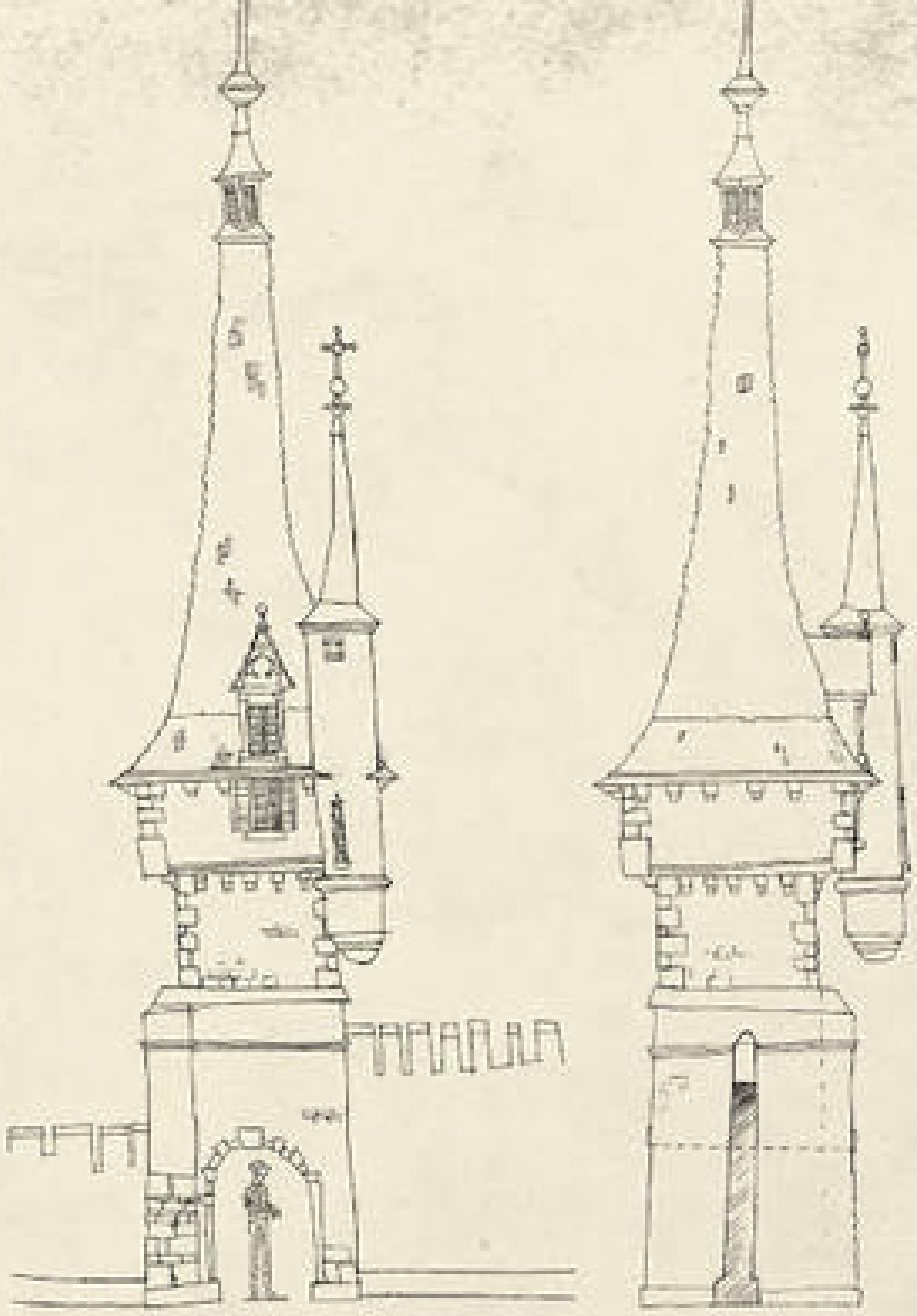
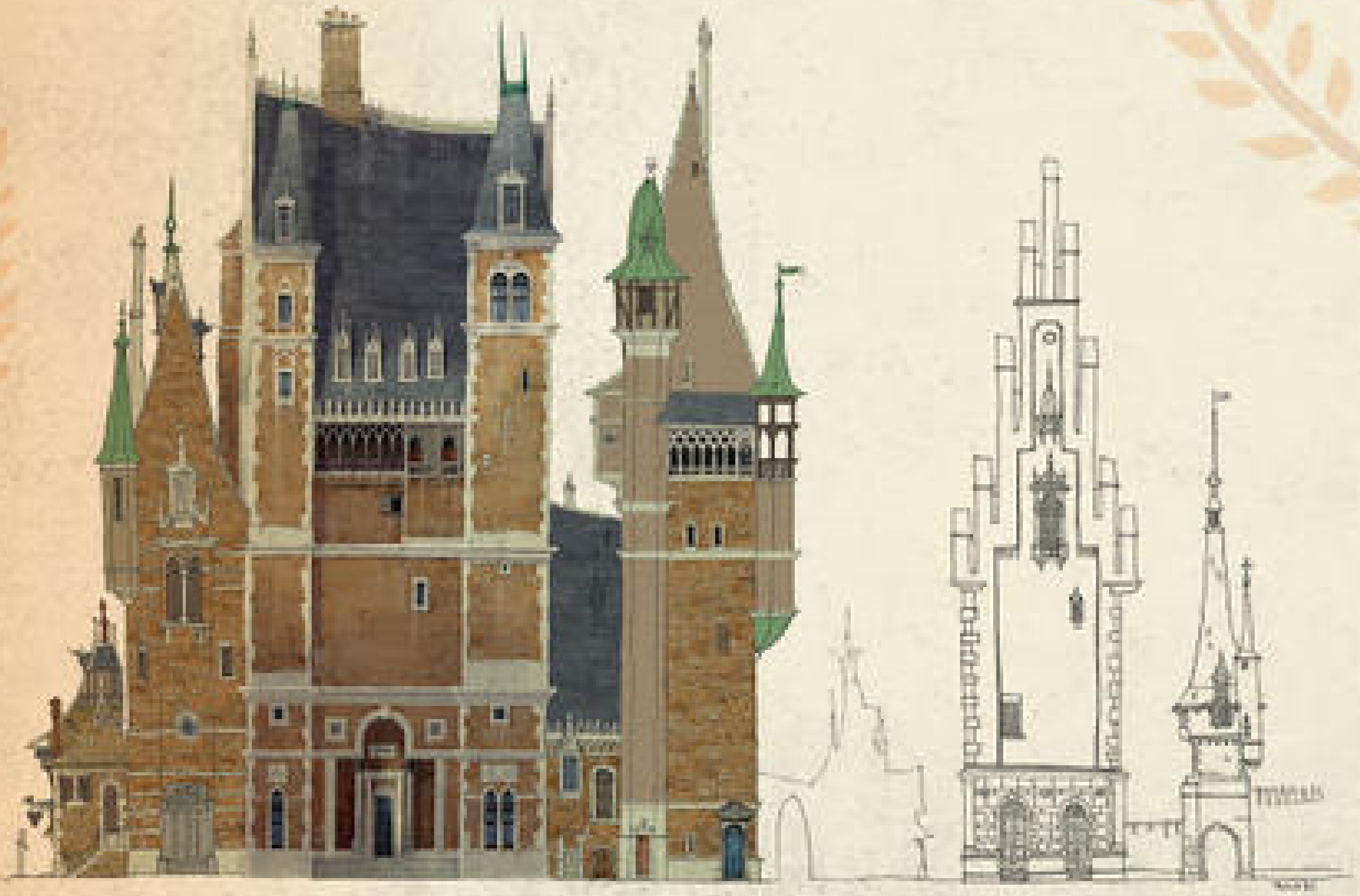


Douglas Rogers | *Graphite*



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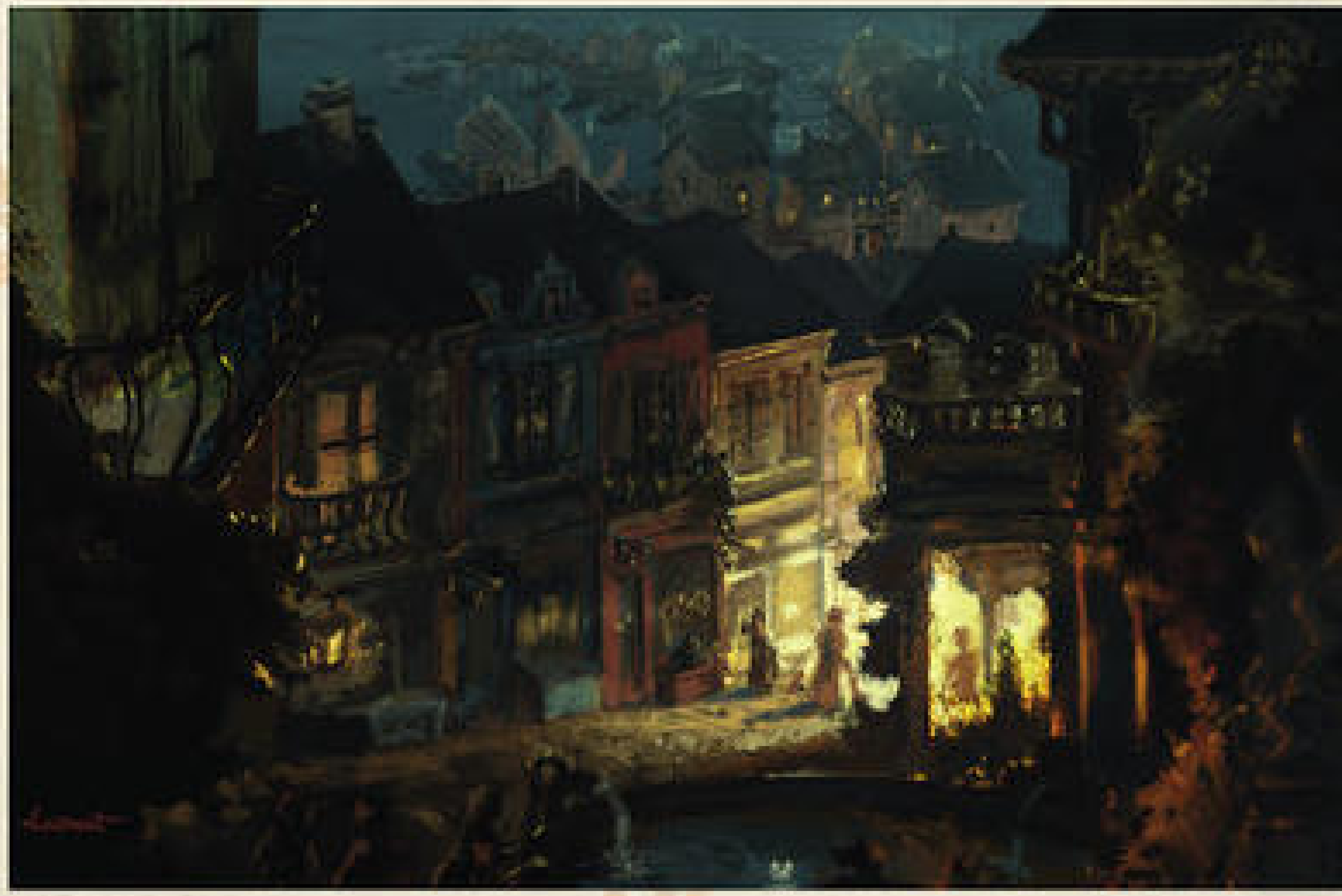
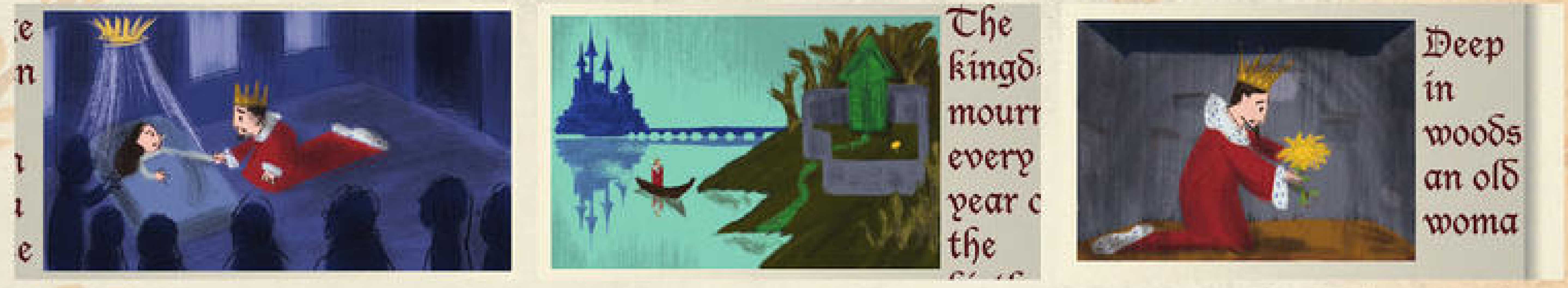


Laurent Ben-Mimoun | *Digital*



Story Boards | ***Aurian Redson*** | *Digital*

Reset and Reassessment

Back to the Drawing Board (and the Storyboard)

The decision to continue with the project was a gutsy one, and was indicative of the single most important quality of the legacy of Disney Animation: commitment to the medium. In 2006, John Lasseter and Ed Catmull assumed control of Walt Disney Animation Studios and renewed Disney's dedication to leadership in animation.

Shortly after Glen's departure, Nathan Greno was called to a meeting with John Lasseter, Ed Catmull, and Andrew Millstein.

Greno had started with Disney in 1996 as an in-between artist on the charater Mushu for the film *Mulan*. After testing into the Story Department in 1998, Greno worked on *John Henry*, *Brother Bear*, and *Meet the Robinsons*, where he also served as one of the screenwriters and even voiced a character. For the film *Bolt*, Greno was promoted to head of story. He wrote and directed the *Bolt* DVD short *Super Rhino*.

"I was called into a meeting where I was told there was going to be a change of leadership on the show," Greno remembers. "I honestly wasn't expecting anything. I thought they were going to ask me to be part of the story department. I didn't know what was going on. John was incredibly complimentary; he told me he had been tracking my career after we worked together on *Meet the Robinsons*. He was impressed with my accomplishments and asked if I'd be interested in directing *Rapunzel*. Yes! Of course! What other answer is there?"

> It has always been my hope that our fairy-tale films will result in a desire of viewers to read again the fine old original tales and enchanting myths on the home bookshelf or school library. Our motion picture productions are designed to augment them, not to supplant them.
>
> —Walt Disney

When asked about a possible directing partner, Greno suggested veteran animator and story man Byron Howard. Howard's Disney career began with pencil in hand as in-between artist for the title character of *Pocahontas*, and continued on the features *Mulan* (animator, Yao and The Ancestors), *John Henry* (supervising animator), *Lilo & Stitch* (character designer and supervising animator, Cobra Bubbles), and *Brother Bear* (supervising animator, Kenai Bear). He contributed story art to *Chicken Little* before being tapped as co-director (with Chris Williams) of *Bolt*, on which he also served as a screenwriter. He was also executive producer of *Super Rhino*.

"I said, the person I really want to work with is Byron, because of our history together on *Bolt* and *Super Rhino*. I knew we would make a great directing team. Ed Catmull asked, 'Why Byron?' I told him I feel each of us has our own skill set. While there is some overlap, Byron and I have different super powers. Between the two of us, I knew our bases would be covered when it came to leading all of the departments on the film. Ed said, 'That's a smart answer'—and that's a huge compliment coming from super genius Ed Catmull."

Byron Howard sees the common views he holds with Greno as a fundamental strength in working together. "I think we're both on the same page, we have things that we're really attracted to as far as basic storytelling and emotional stuff. Definitely a fascination with a 'Disneyland ideal.' I think that's why we're here. We really love the history of this place, and we love what this company means, beyond just what it does financially. There's an important history here, there's a legacy."

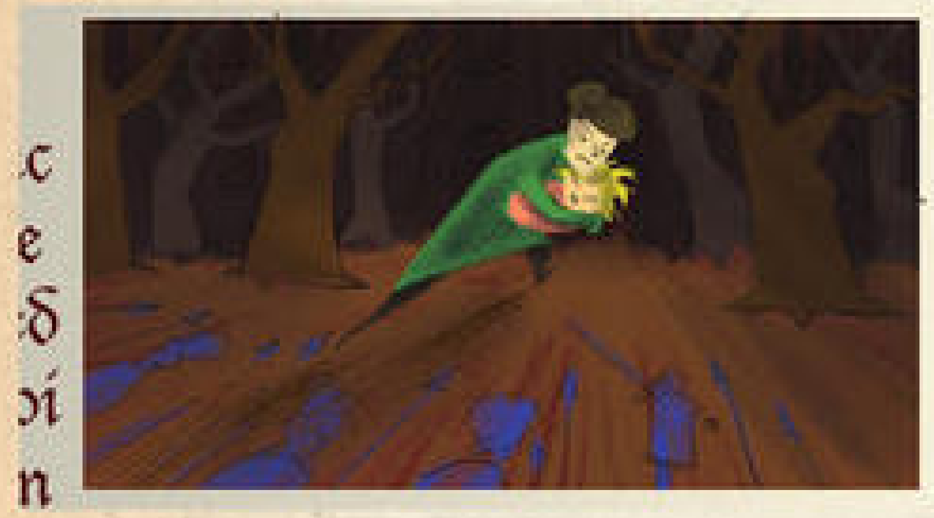
Greno and Howard set about examining the existing work on *Rapunzel*. Greno says, "The version in development showed dramatic potential and character potential, but the take was very dark. Byron and I have a different sensibility. One problem lies in the original fairy tale: It has a very dark threatening core story—a helpless baby girl is kidnapped by a cruel and uncaring woman.

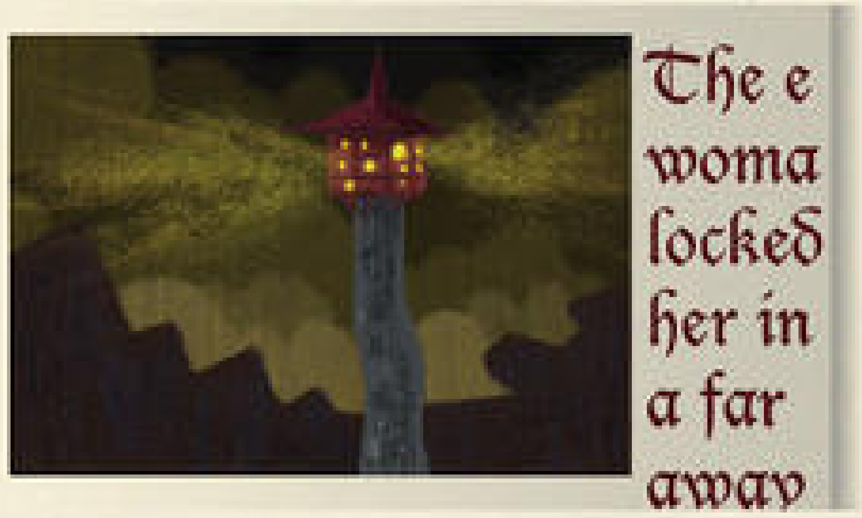
"Now, a lot of Disney movies have a sinister core—Cruella de Vil wants to skin puppies for their fur! The trick is to find ways to balance these elements with lighter, fun entertainment and create a visual style with the same balance."

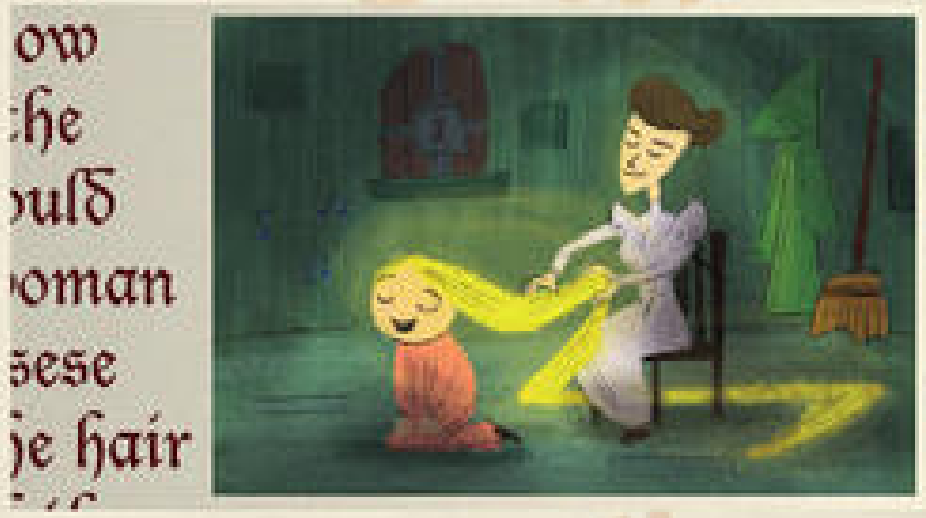
Co-Art Director Dan Cooper saw the transformation in story and art. "It turned upside down. We went from a Rembrandt-meets-Ridley-Scott vision to something more like *Cinderella*—bright, cheerful, saturated, even in its darker story moments. More indicative of a traditional Disney feel. It's just lighter. In all senses of the word, lighter."

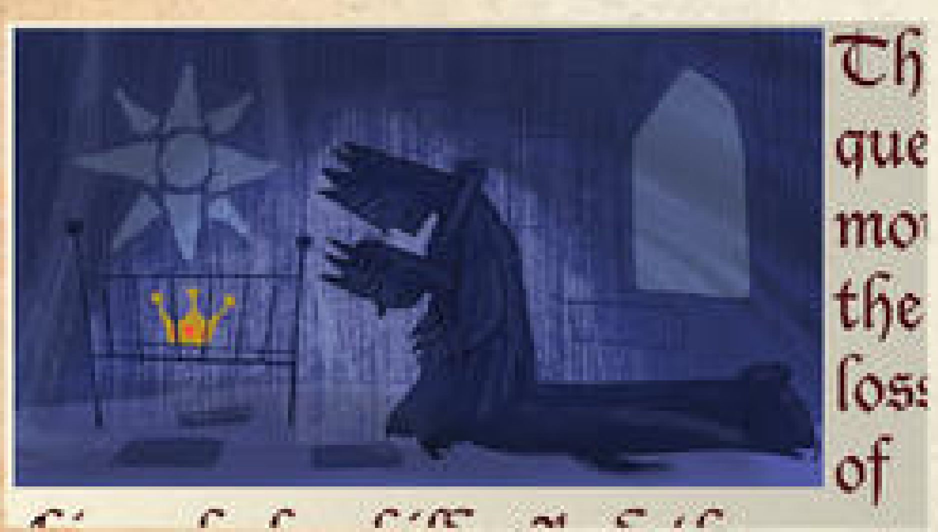
Finding that elusive balance between innovation and "Disney appeal" is a responsibility that producer Roy Conli sees clearly. "*Tangled* will be the fiftieth Disney animated feature. That's a huge inducement to do it right. There are the technical challenges, such as animating seventy-five feet of hair. That's really amazing. And then, the challenge of taking a story that is both well known and very sparse.

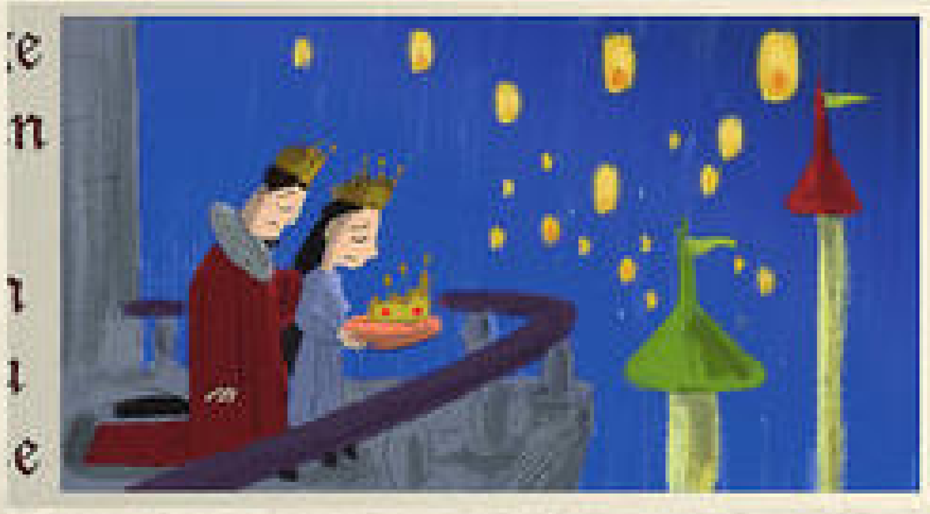
"Everyone knows 'Rapunzel, Rapunzel, let down your hair.' That's it. That's what people remember of the story," Conli continues. "What people don't know is the *actual* story, which is a really hard story to dramatize—so in balance, I suppose all of those elements offer us enormous opportunity for a film adaptation."

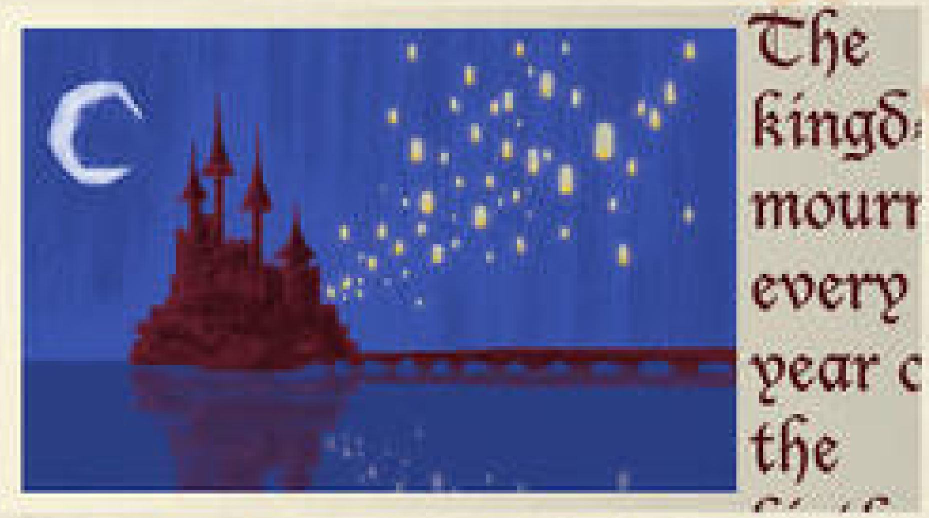




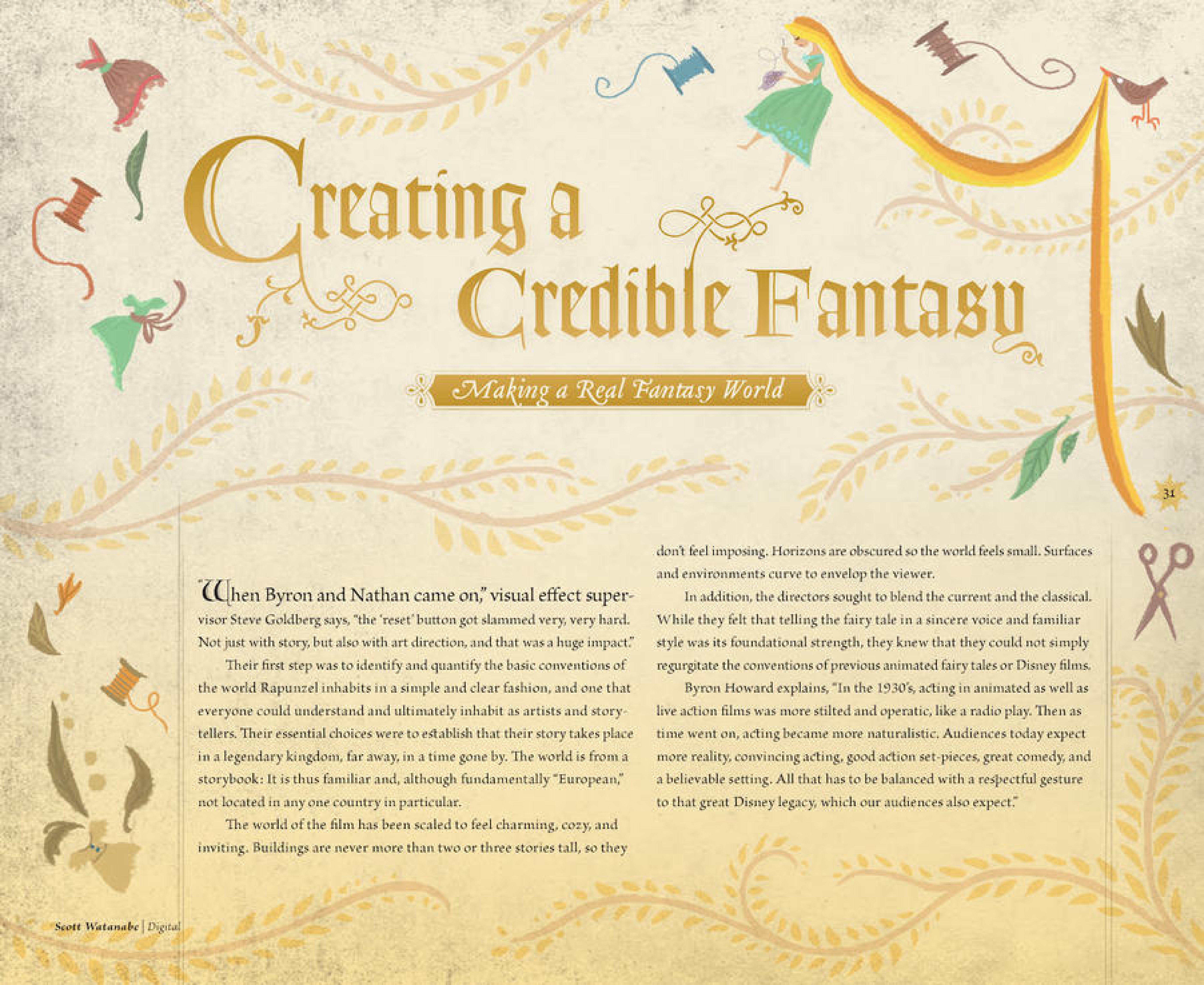








Story Boards | ***Aurian Redson*** | Digital



Scott Watanabe | *Digital*

Creating a Credible Fantasy

Making a Real Fantasy World

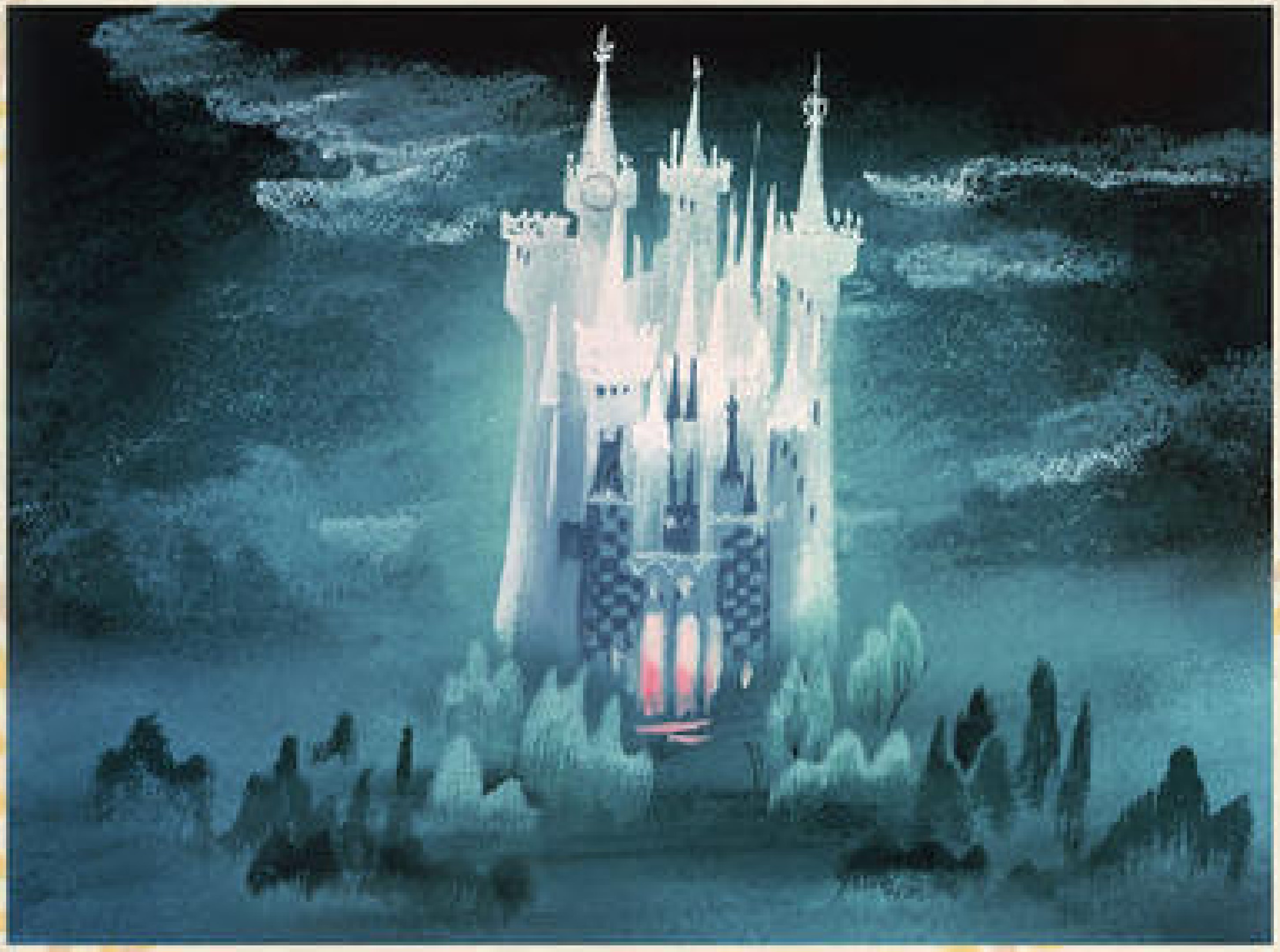
"When Byron and Nathan came on," visual effect supervisor Steve Goldberg says, "the 'reset' button got slammed very, very hard. Not just with story, but also with art direction, and that was a huge impact."

Their first step was to identify and quantify the basic conventions of the world Rapunzel inhabits in a simple and clear fashion, and one that everyone could understand and ultimately inhabit as artists and storytellers. Their essential choices were to establish that their story takes place in a legendary kingdom, far away, in a time gone by. The world is from a storybook: It is thus familiar and, although fundamentally "European," not located in any one country in particular.

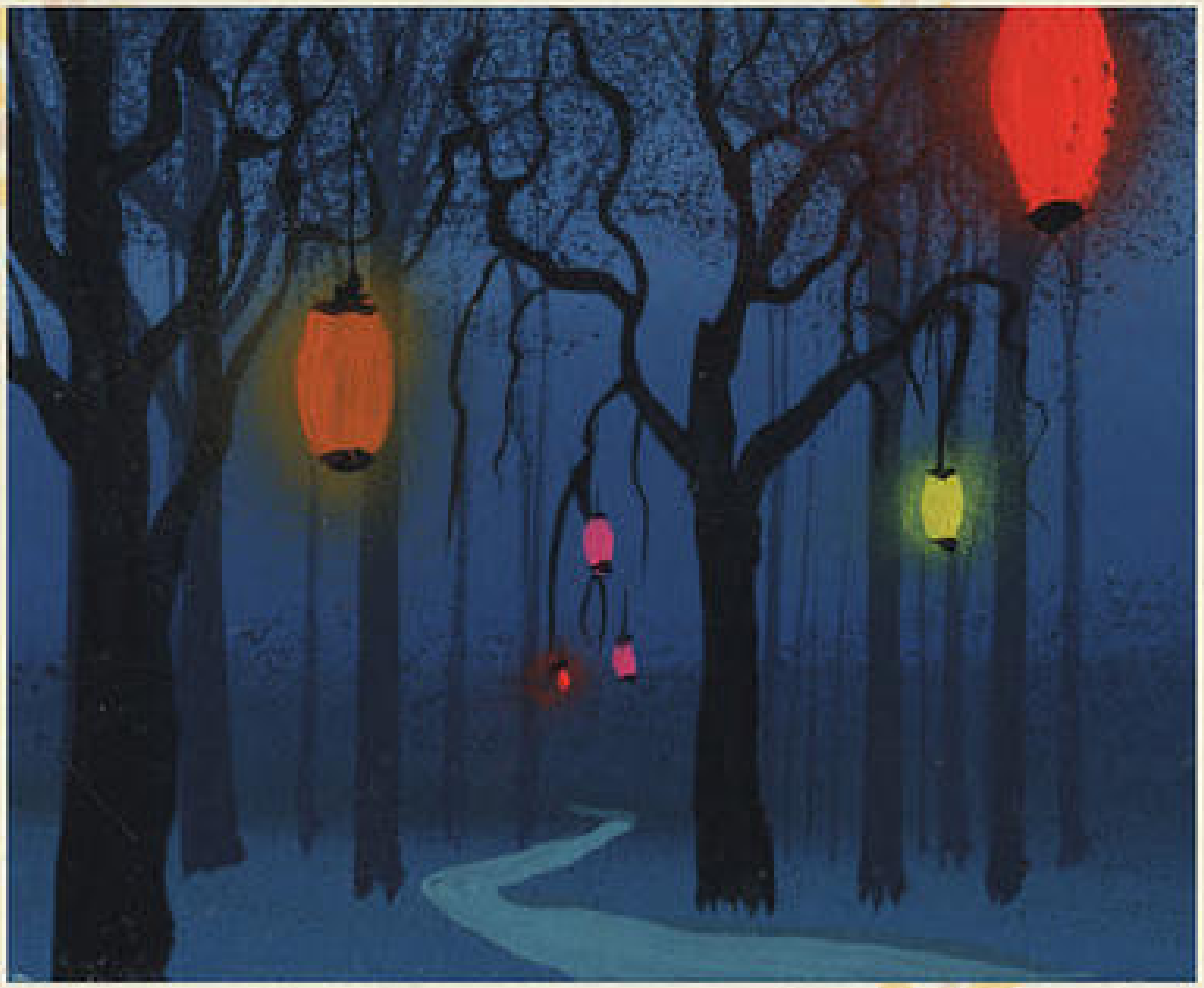
The world of the film has been scaled to feel charming, cozy, and inviting. Buildings are never more than two or three stories tall, so they don't feel imposing. Horizons are obscured so the world feels small. Surfaces and environments curve to envelop the viewer.

In addition, the directors sought to blend the current and the classical. While they felt that telling the fairy tale in a sincere voice and familiar style was its foundational strength, they knew that they could not simply regurgitate the conventions of previous animated fairy tales or Disney films.

Byron Howard explains, "In the 1930's, acting in animated as well as live action films was more stilted and operatic, like a radio play. Then as time went on, acting became more naturalistic. Audiences today expect more reality, convincing acting, good action set-pieces, great comedy, and a believable setting. All that has to be balanced with a respectful gesture to that great Disney legacy, which our audiences also expect."



Cinderella | ***Mary Blair***



Lady and the Tramp | ***Eyvind Earle***

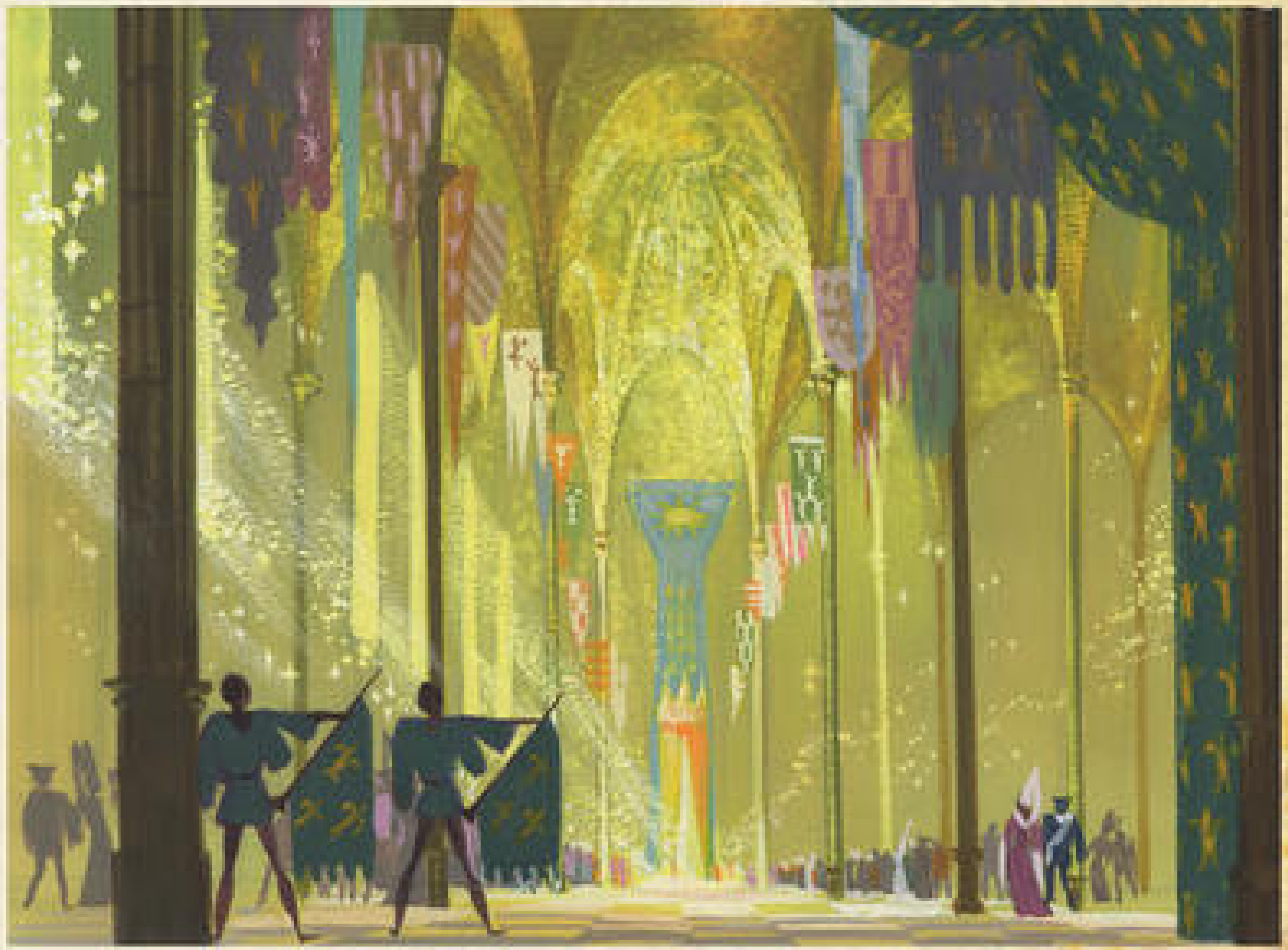
Artistic Inspirations

Seeking to Touch a Cultural Memory

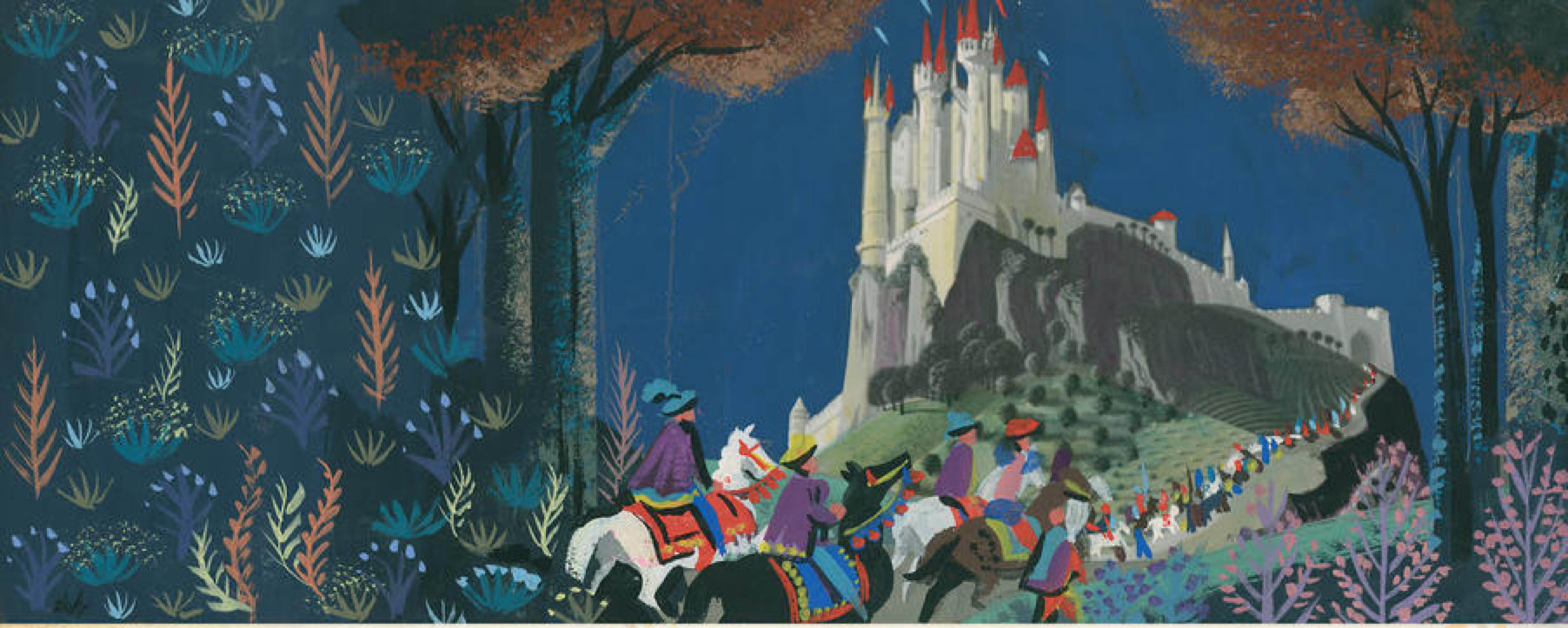
"Byron and Nathan weren't looking at classical sources, so much as they were looking at this story as a Disney fairy tale. Their basis for the art approach became other Disney fairy tales—they really wanted to tap into that Disney feel and look," says Conli.

"It's almost nostalgia, this 'happiest place on earth' feeling that you get, even when you're watching parts of these stories that are dramatic or sad. There's something reassuring and familiar about these films, we've all grown up with them," Howard says.

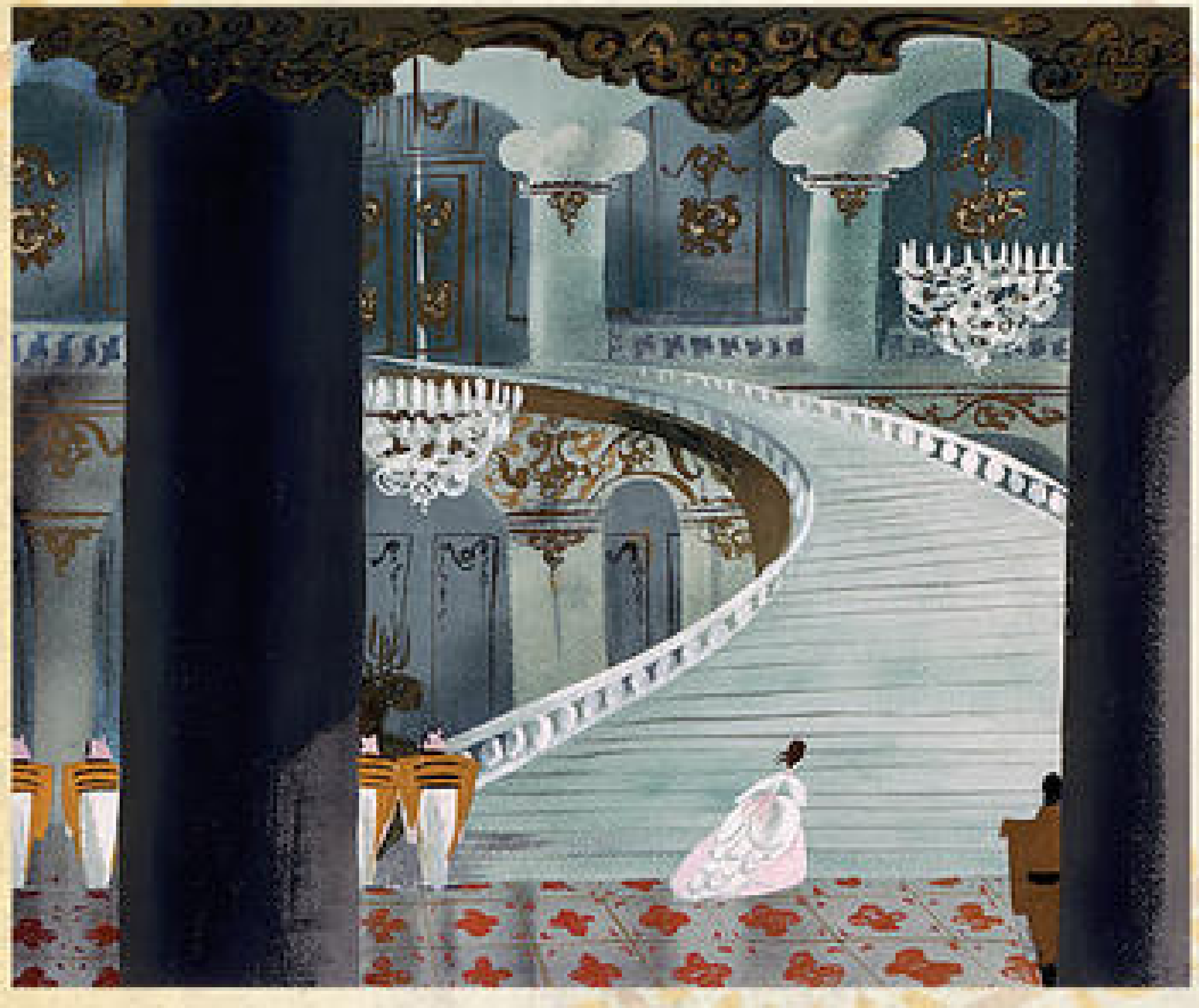
Their new fairy tale, then, is quite consciously designed to sit comfortably on the shelf next to other Disney fairy tales and stories, whose romantic visual styles themselves referenced previous styles of illustration and visual archetypes. In a sense, the art of the film touches on manifold cultural memories of audiences worldwide, whether they originate in film, fine art, illustration, or places. But, the filmmakers sought primarily a cultural recollection rooted in Disney.



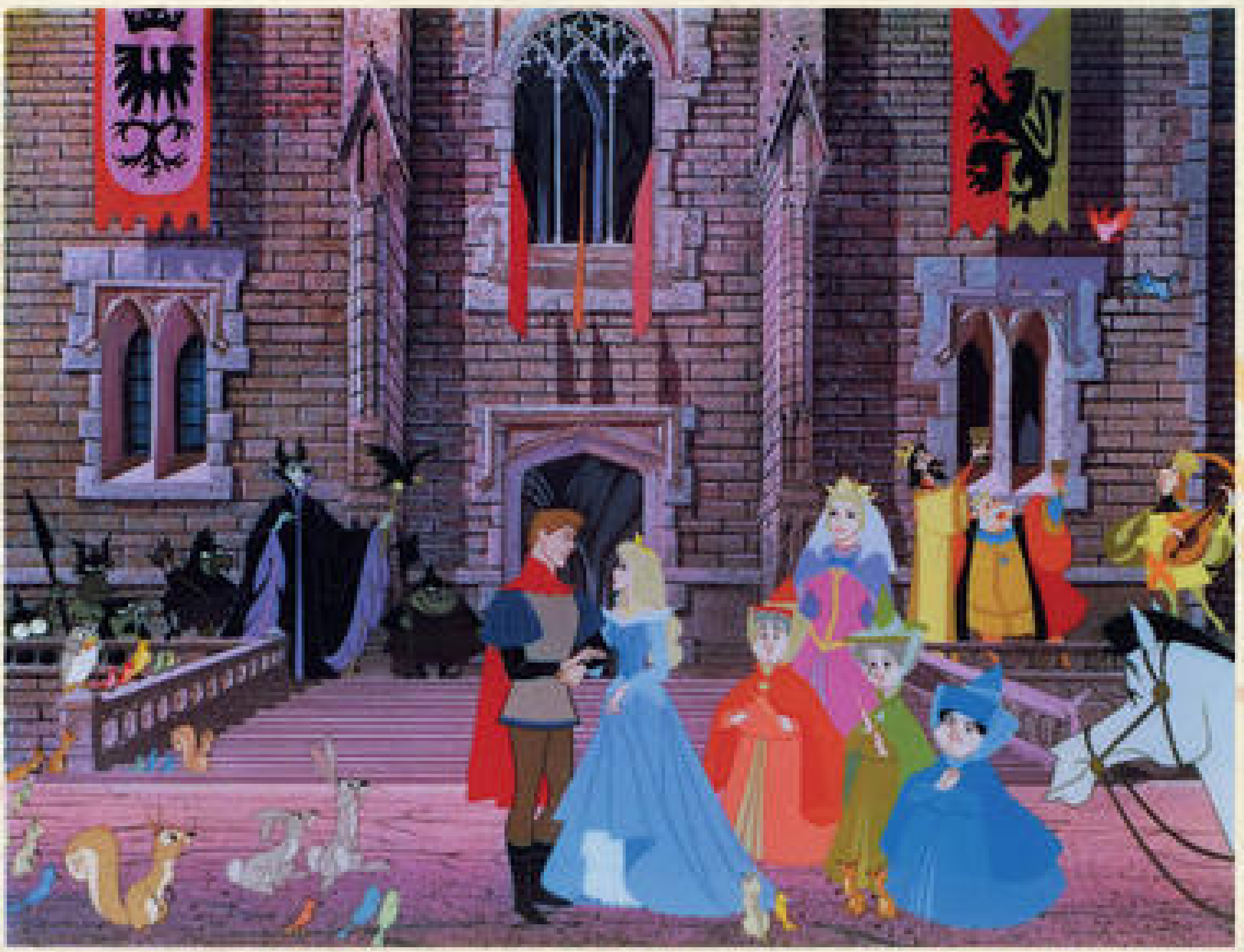
Sleeping Beauty | ***Disney Studio Artist***



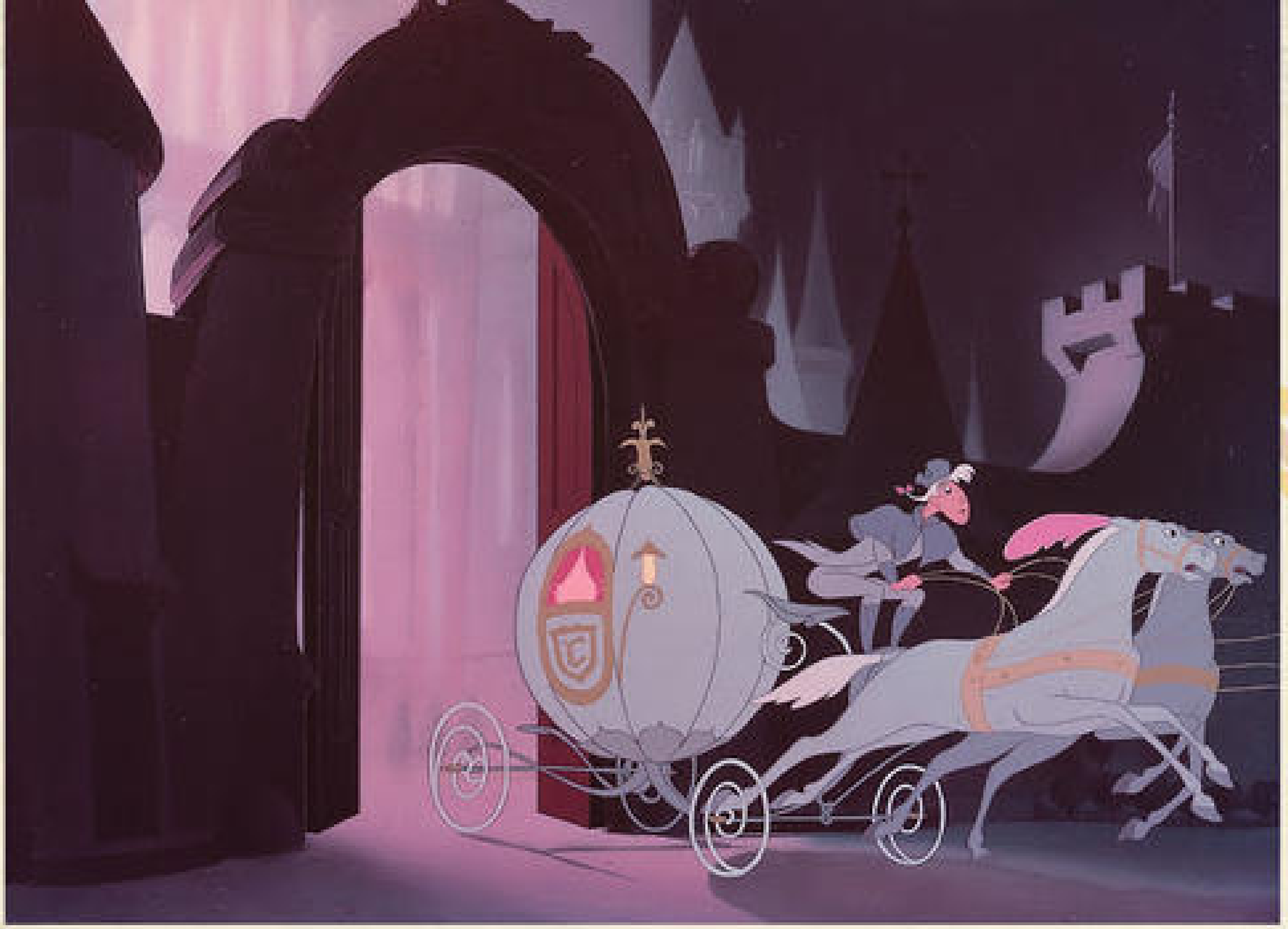
Sleeping Beauty | ***Disney Studio Artist***



Cinderella | ***Mary Blair***

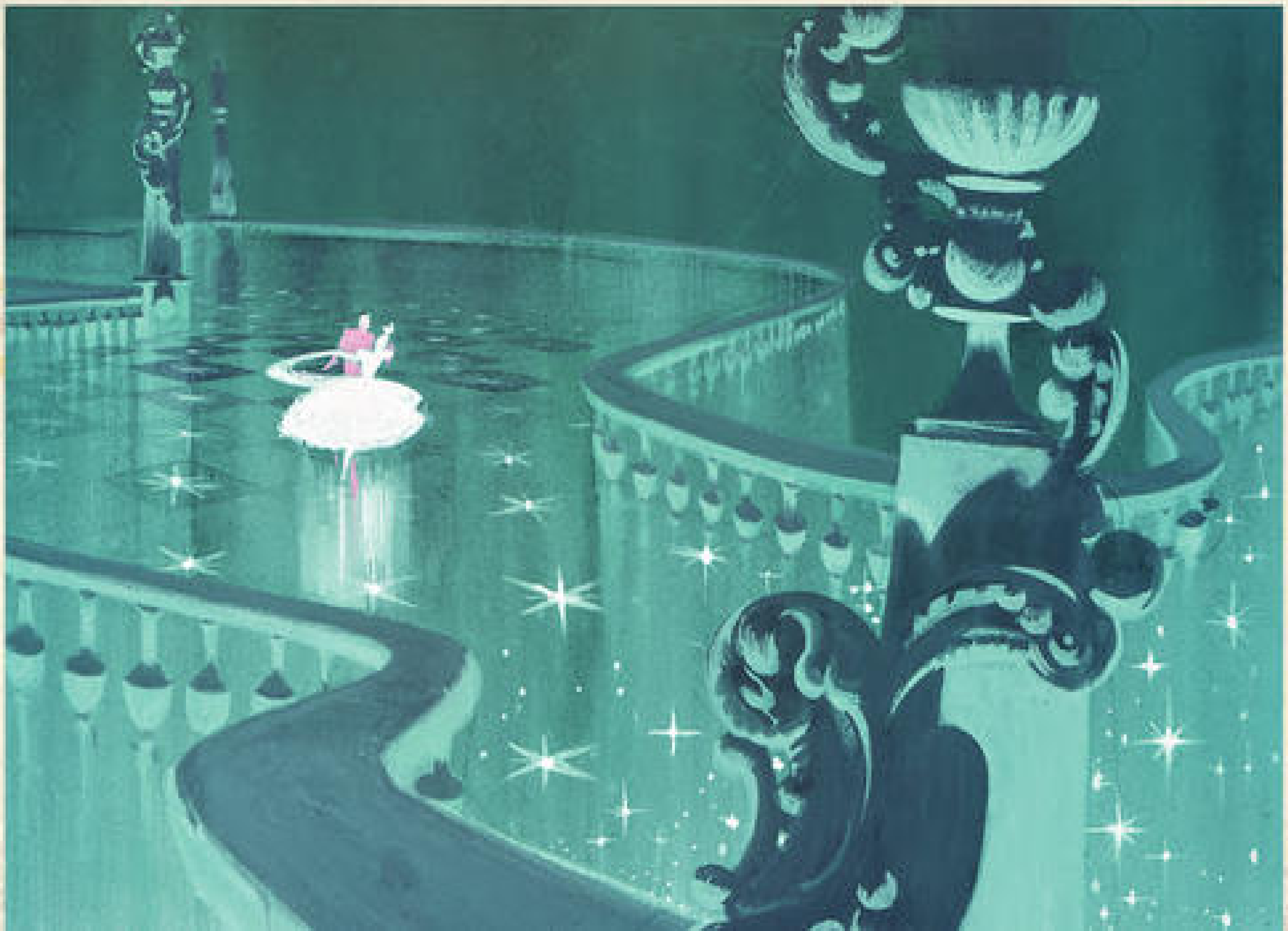


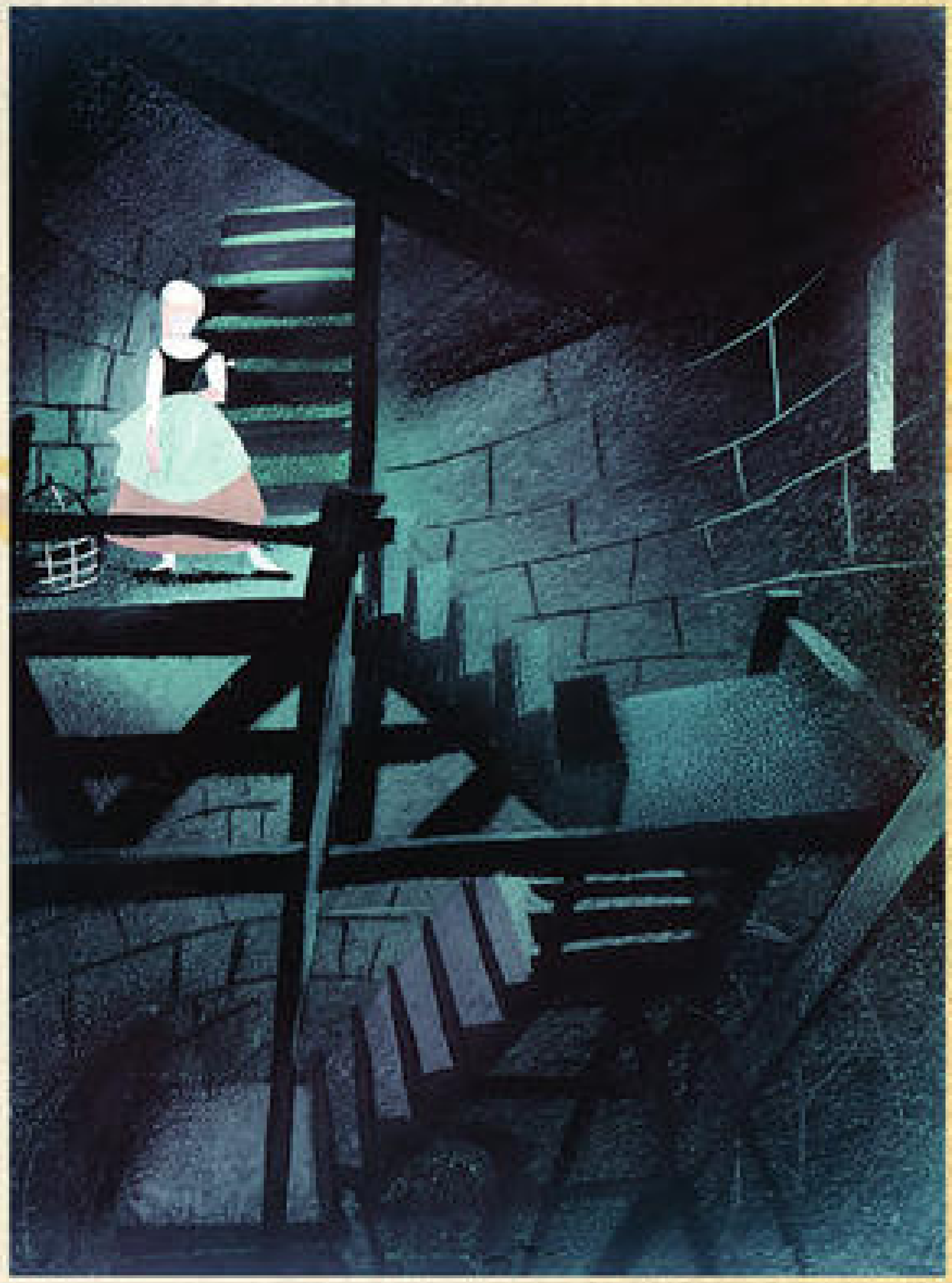
Cel Setup | Sleeping Beauty | ***Disney Studio Artist***



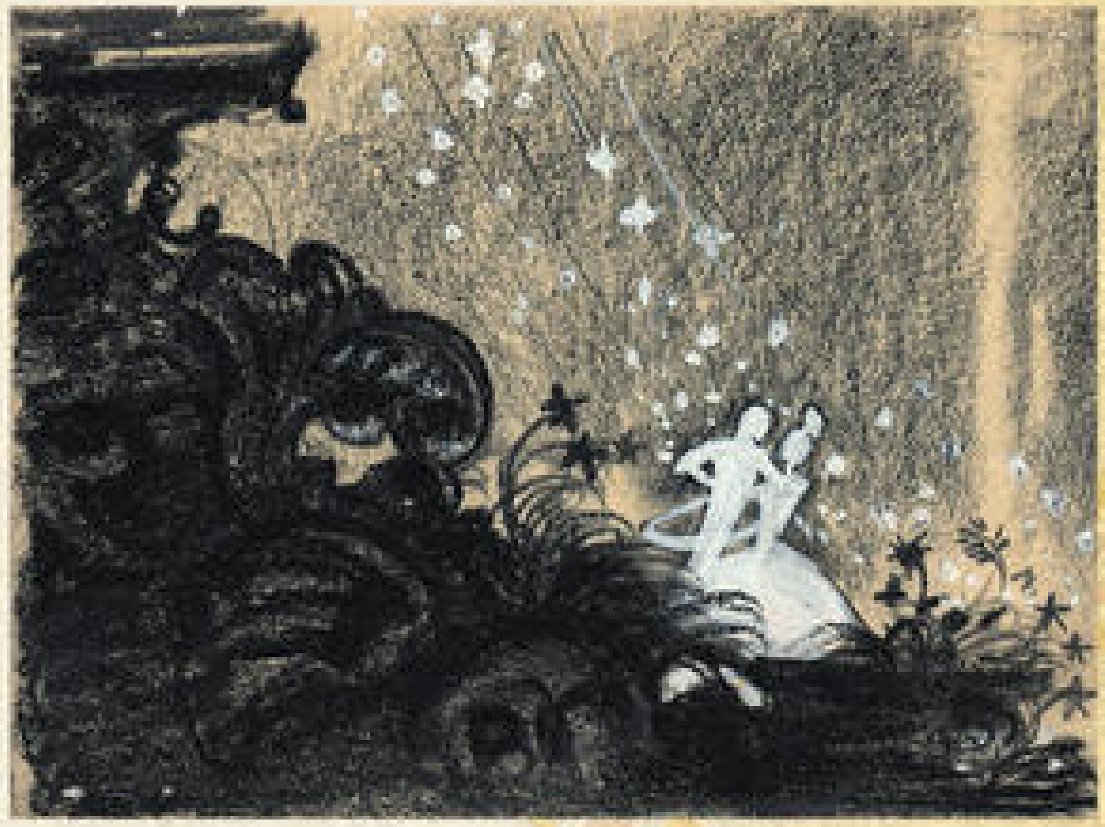
Cinderella | ***Disney Studio Artist***

Cinderella | ***Mary Blair***

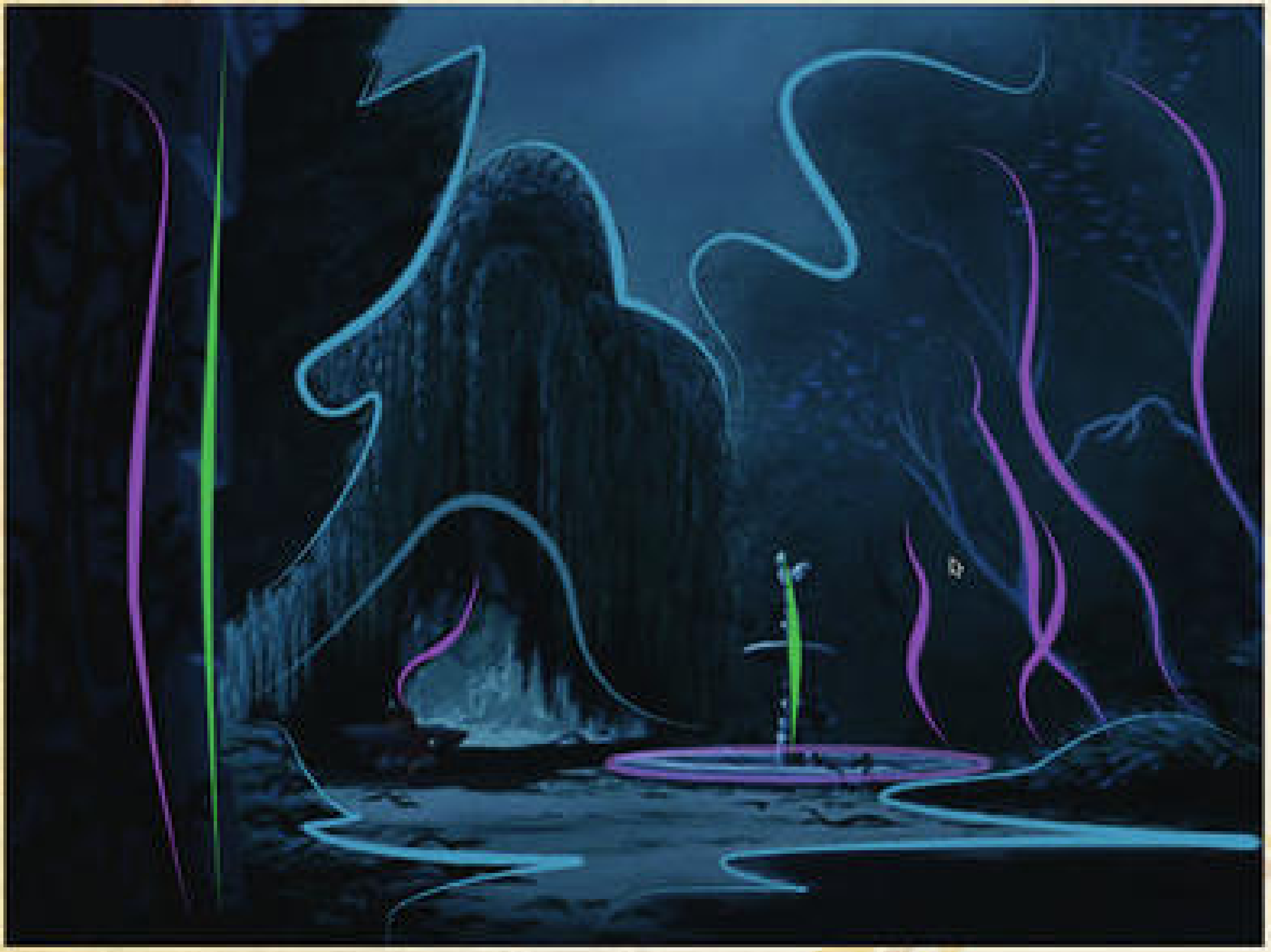




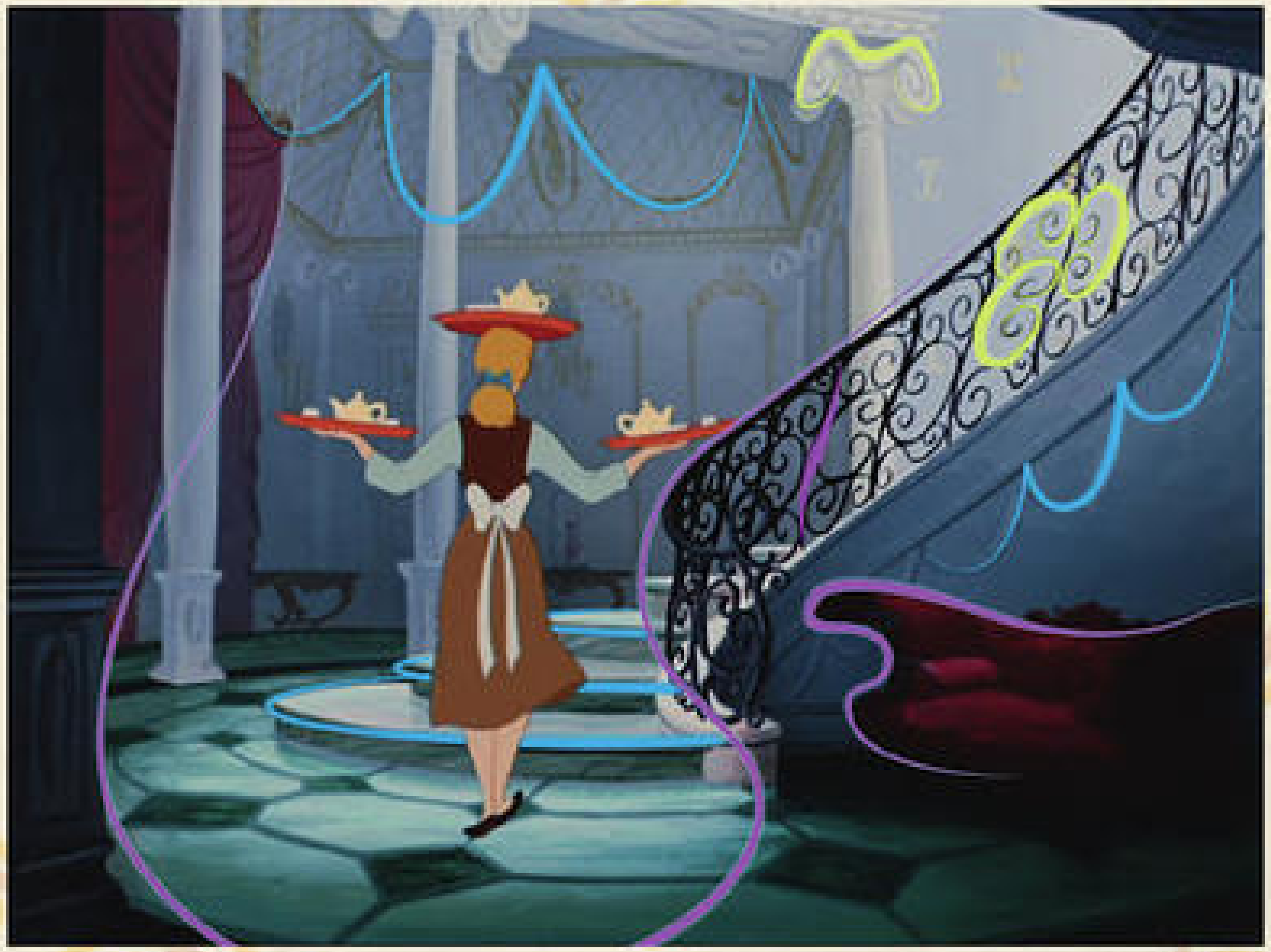
Cinderella | ***Mary Blair***



Story Sketch | Cinderella | ***Disney Studio Artist***



Style Guide | ***Disney Studio Artist, David Goetz*** | *Digital*



Style Guide | ***Disney Studio Artist, David Goetz*** | *Digital*

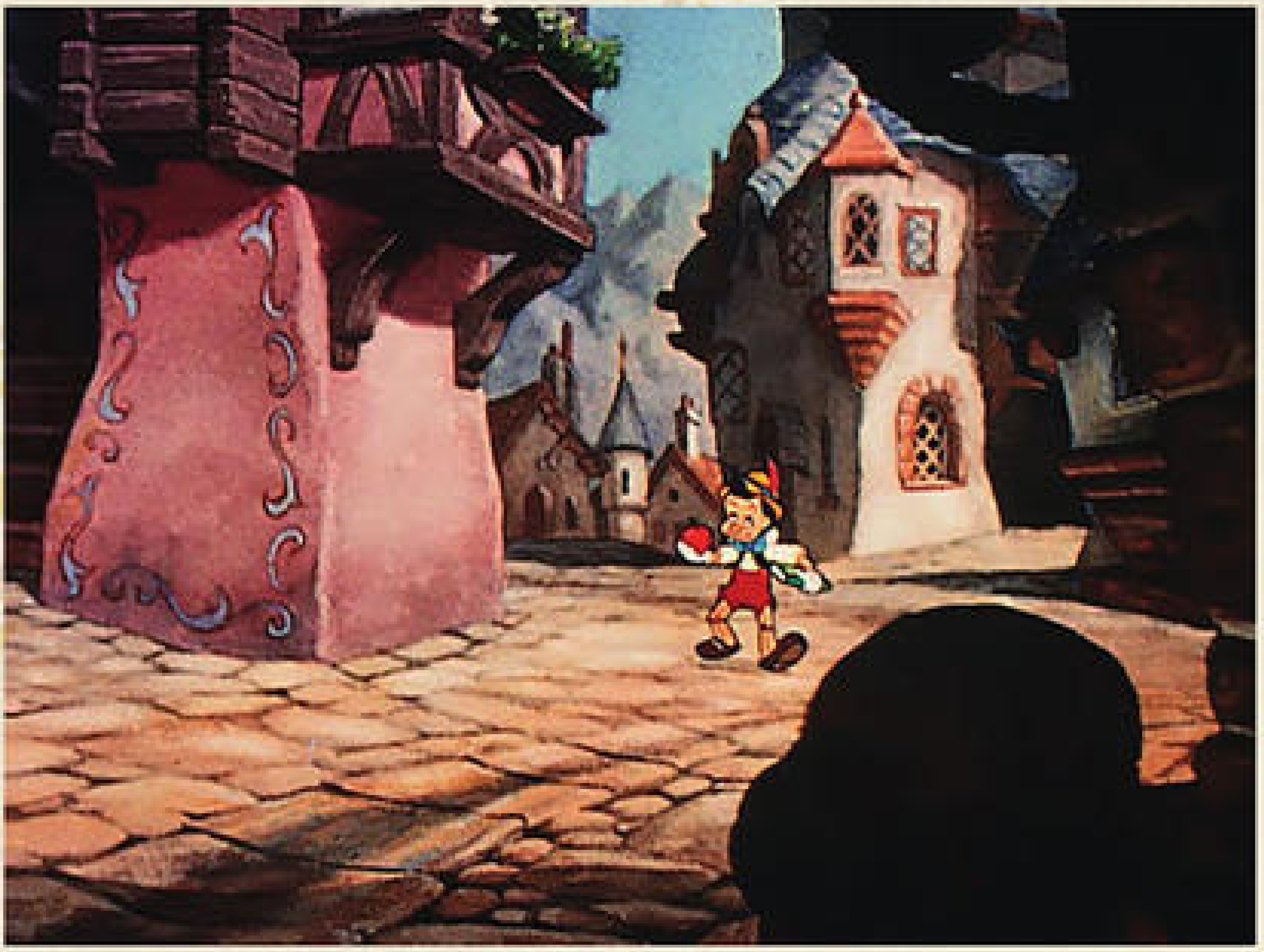
Cinderella

A Harmony of Curves

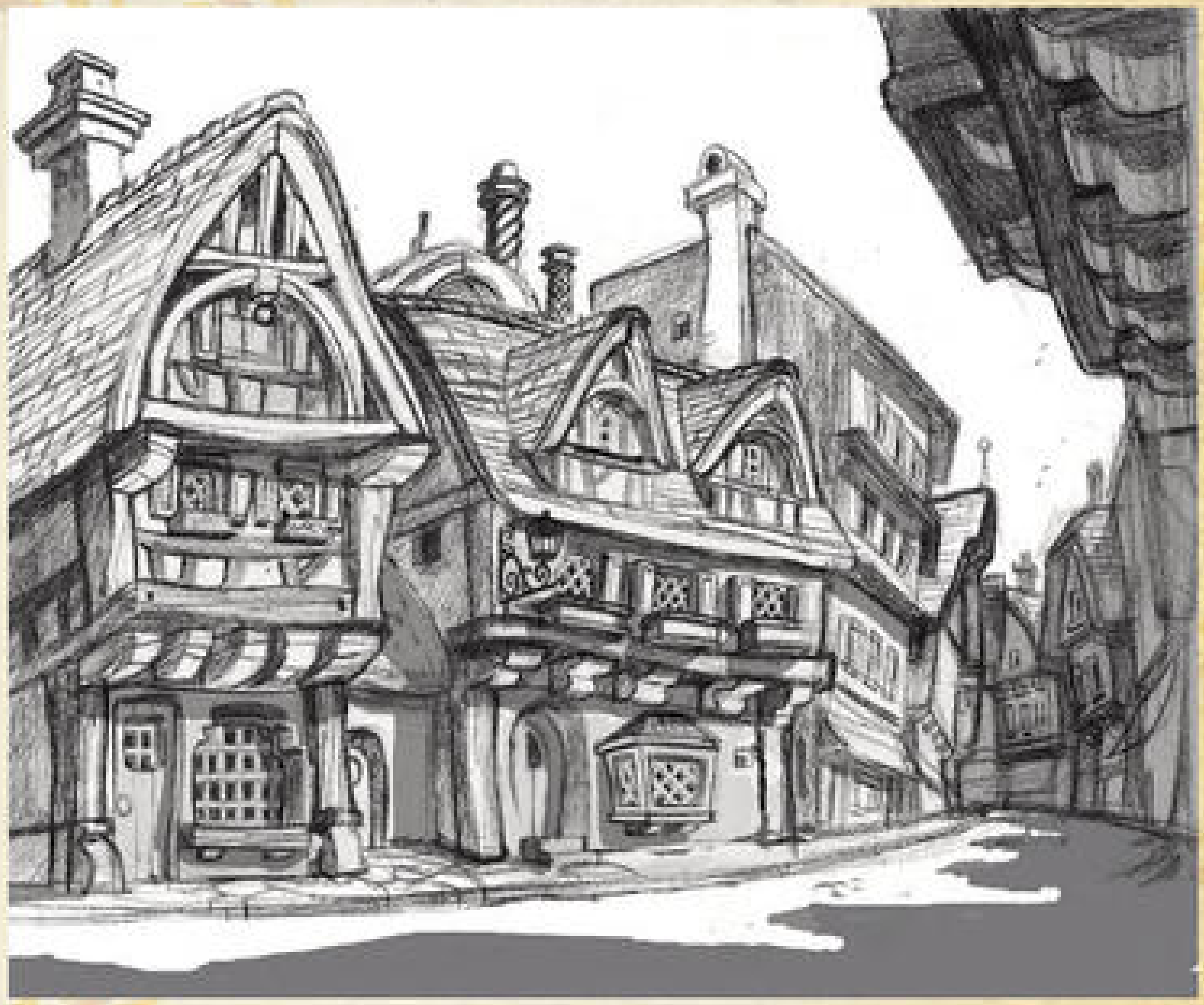
Curves are ever present in the visual styling of Disney's 1950 animated feature *Cinderella*. Never overwhelming, coarse, or obvious, these flowing shapes are arranged in rhythms that help create graceful, appealing compositions and a charming overall effect of a comfortable and intimate world, even in the grandest scenes. The same design philosophy guides the visual development of this film, a signature shape language that unifies the film by using the same visual vernacular and guiding design principle throughout every scene and setting.

"It was a big change to go from being influenced by Rembrandt to being influenced by *Cinderella*," Steve Goldberg admits. "Everything got flipped around, and in a huge hurry. Dave [Goetz] and his group, being led by Byron and Nathan, made such a one-eighty. Being able to go in and react, and do quick tests in order to achieve this feel—that was fabulous. John Lasseter was in there, too, really supporting what that whole shape language meant."

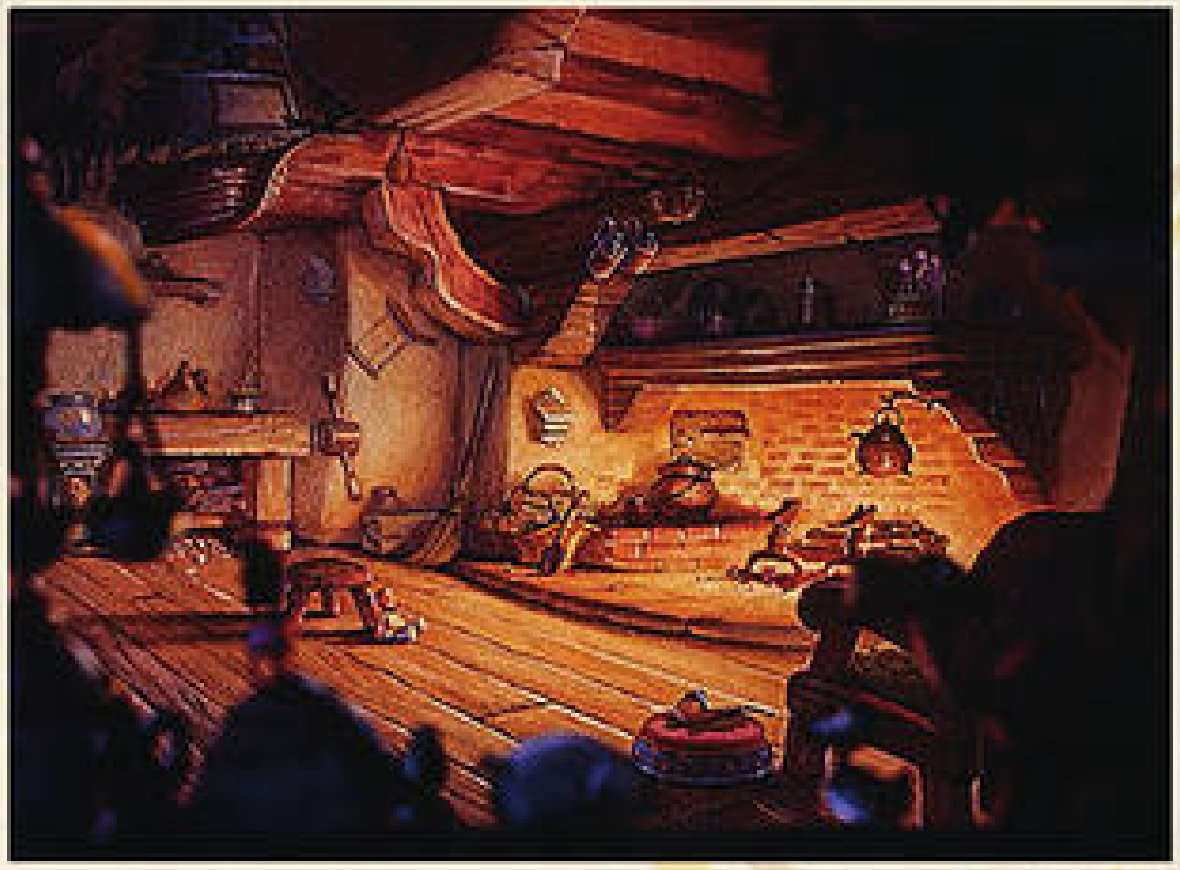
This sophisticated, lyrical shape language carries through to fundamental staging principles, helping create depth and bracketing the action in a given scene. The device also creates greater appeal and visual interest when it interacts with the rhythm of curves within the scene that it is framing.



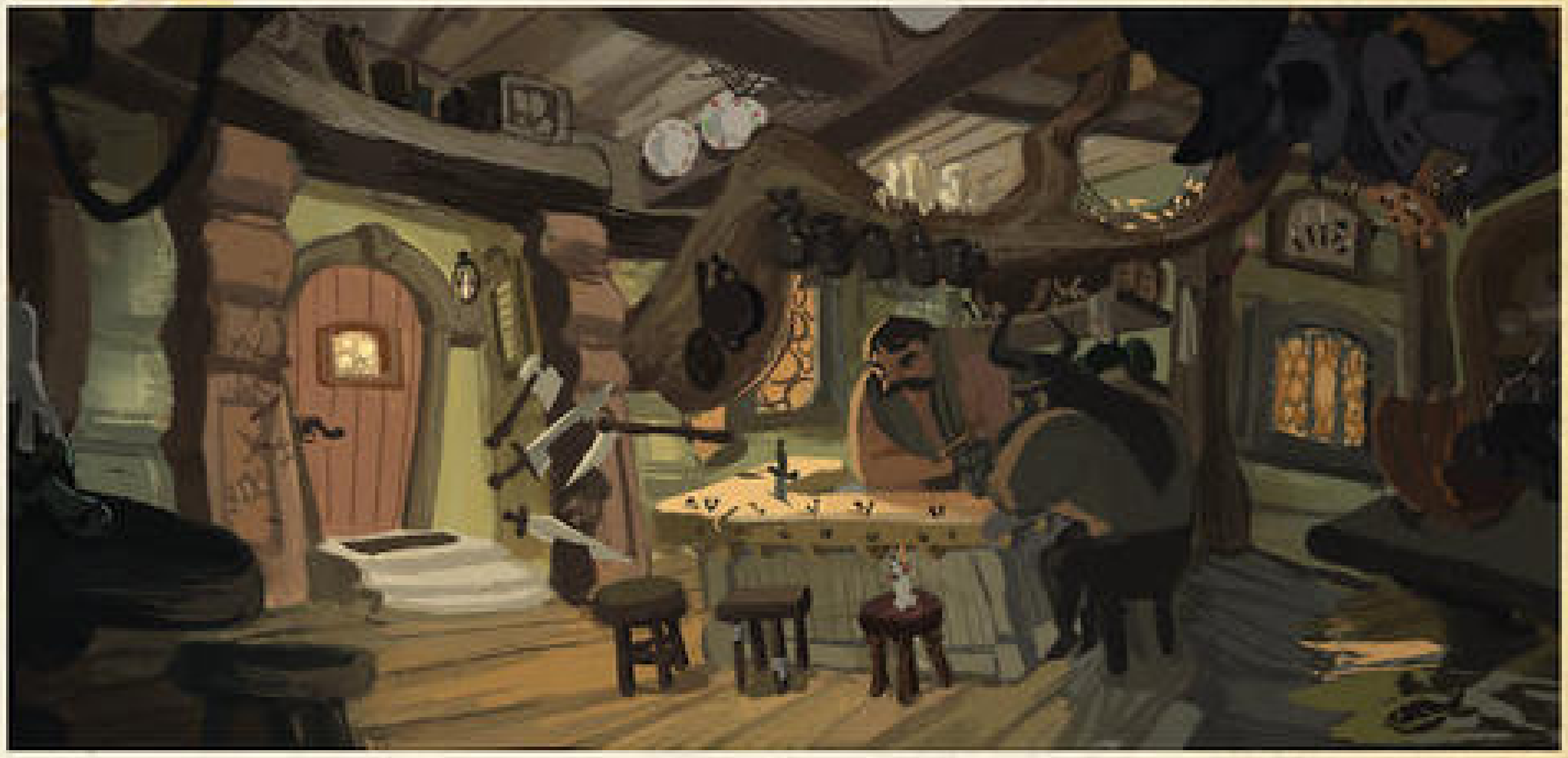
Final Frame | Pinocchio



Mac George | *Graphite*



Final Frame | Pinocchio



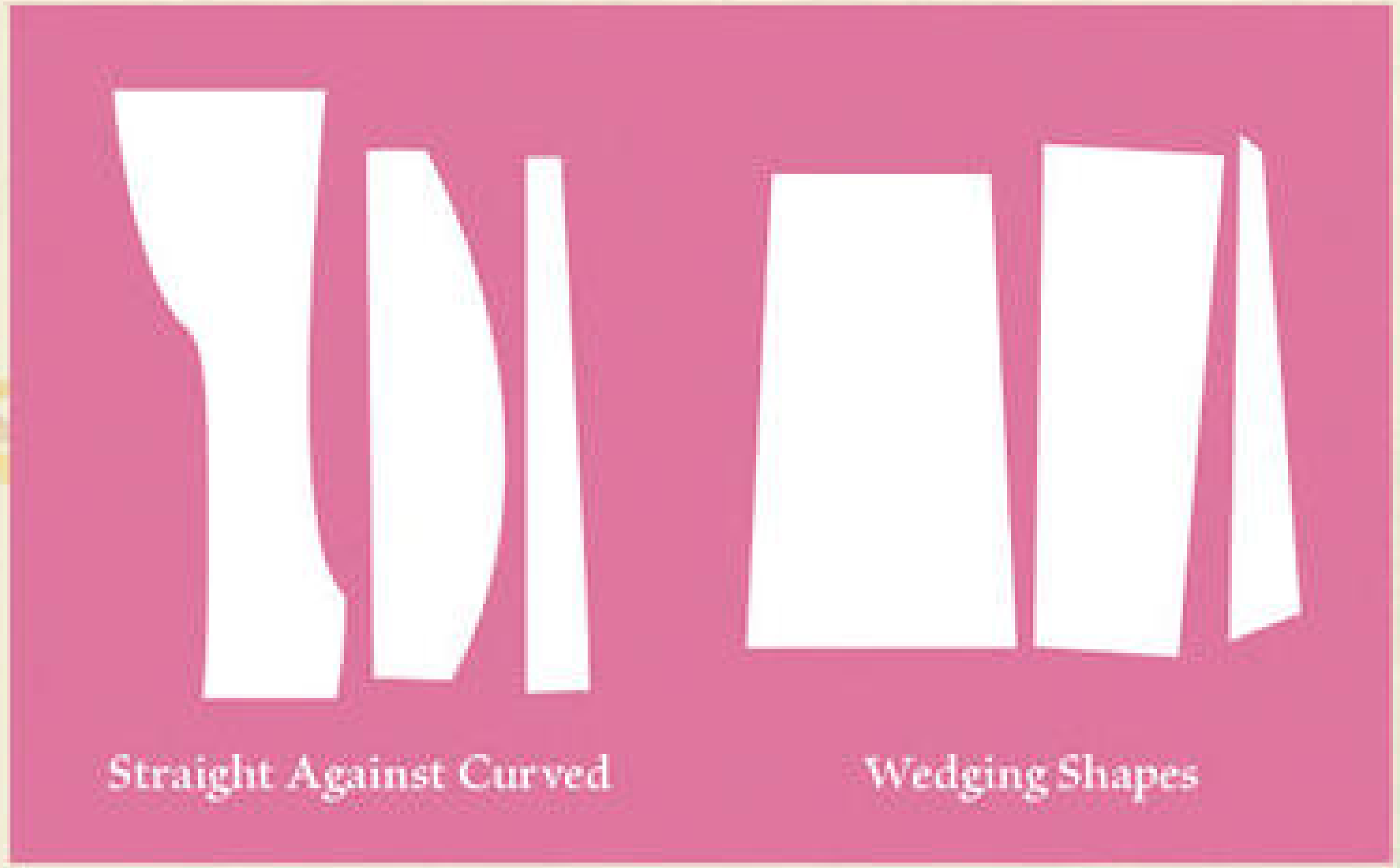
Victoria Ying | *Digital*

Pinocchio

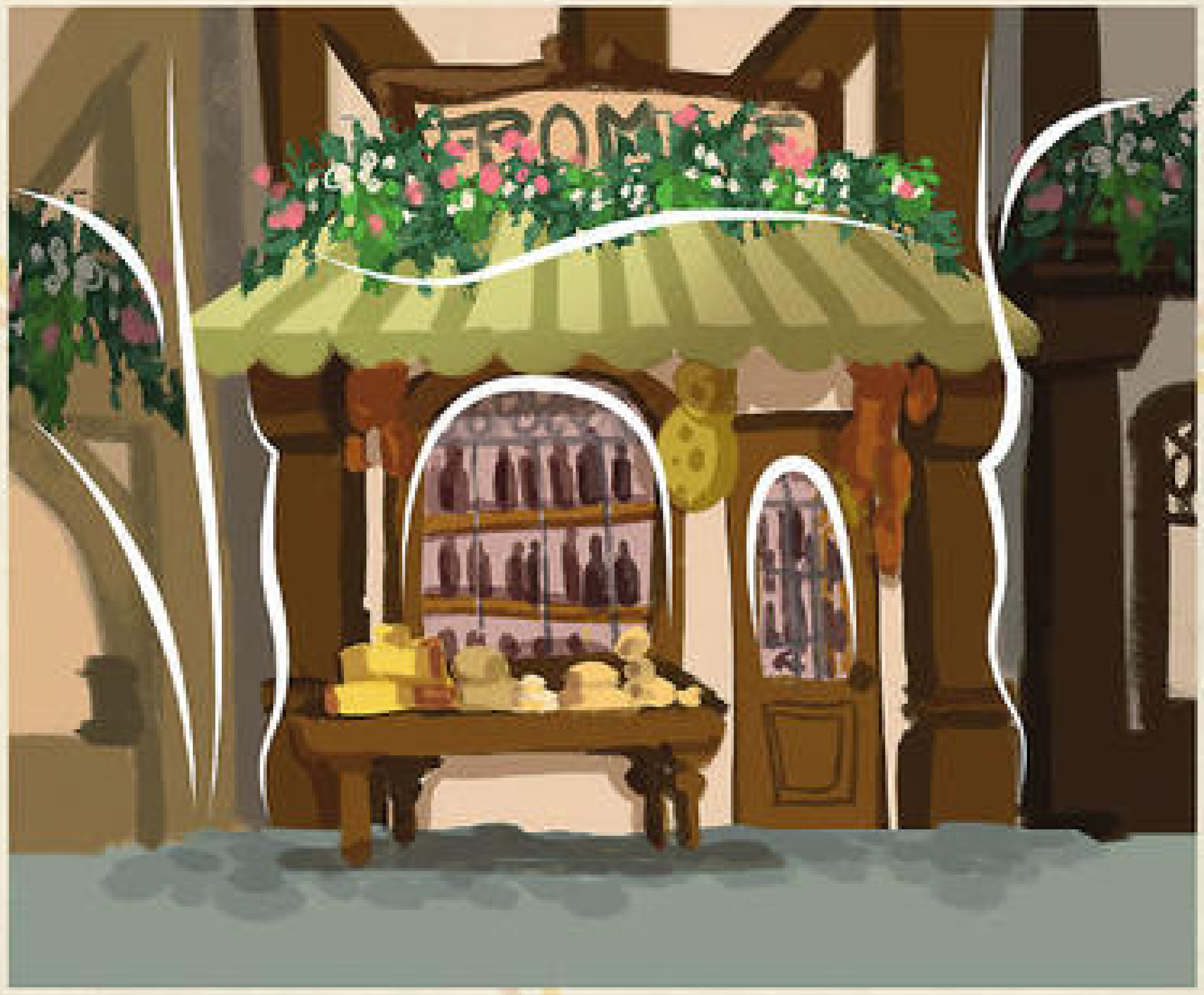
Form Gesture and Visual Interest

Visual development artist Mac George recalls, "...when I got on the project, they were trying to get a cross between *Pinocchio* and *Cinderella*. They wanted that thickness of *Pinocchio*, but they wanted the lyrical shapes, the graceful shapes of *Cinderella*. So I was trying to come up with a cross between the two. That was actually kind of fun, just because it involved shapes, and that's kind of my thing, that's the way I like to do it."

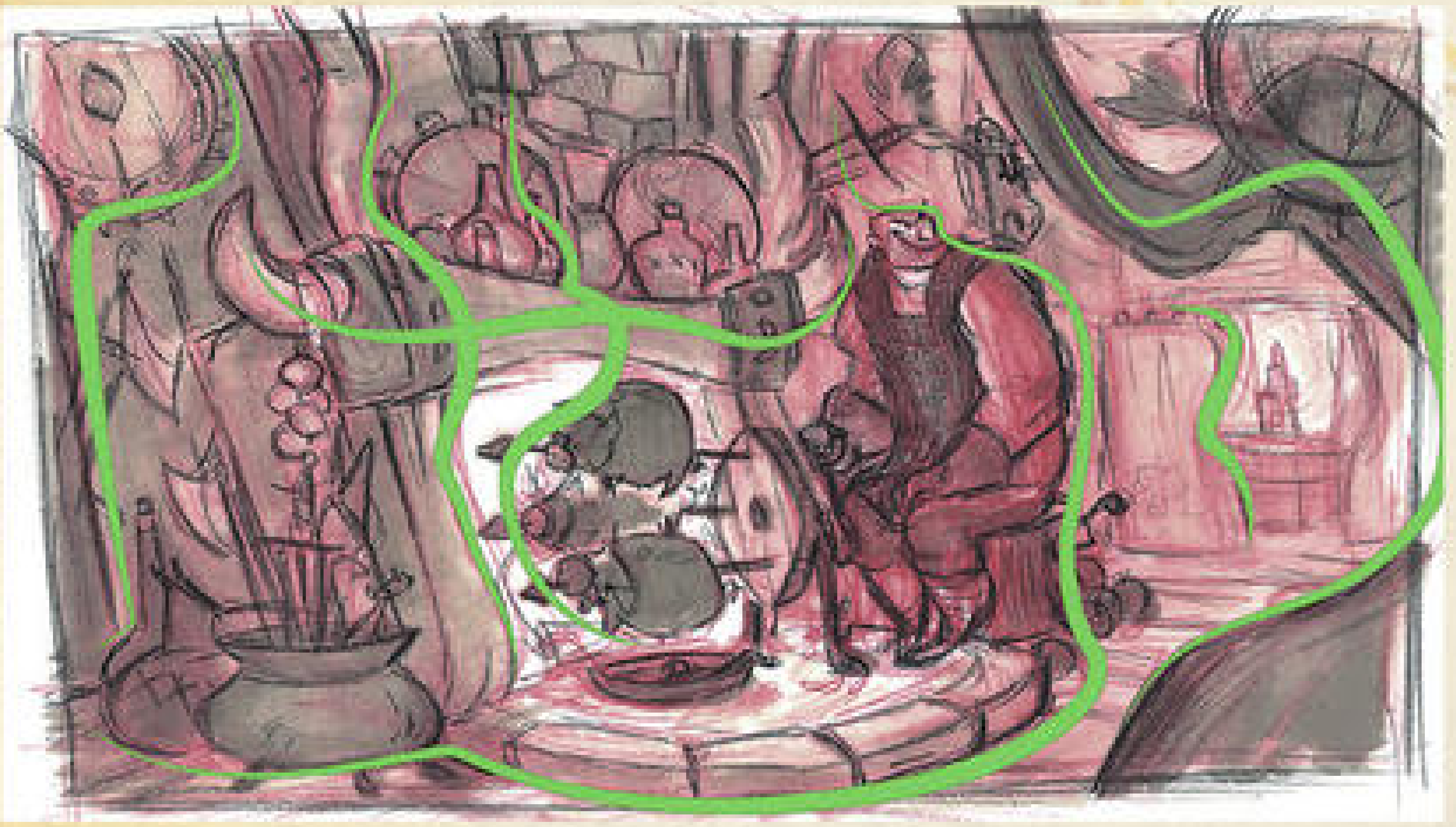
Part of the appeal of Disney's 1940 animated feature *Pinocchio* came from a different shape language, a compacting of shapes and an avoidance of true right angles and straight lines. Parallel lines and symmetry tend to create stasis and work against the idea that a world is natural or hand-hewn. Breaking up parallels adds a visual dynamic, and a "wedging" of straight shapes against curved ones helps make a computer-generated imagery (CGI) world seem more organic.



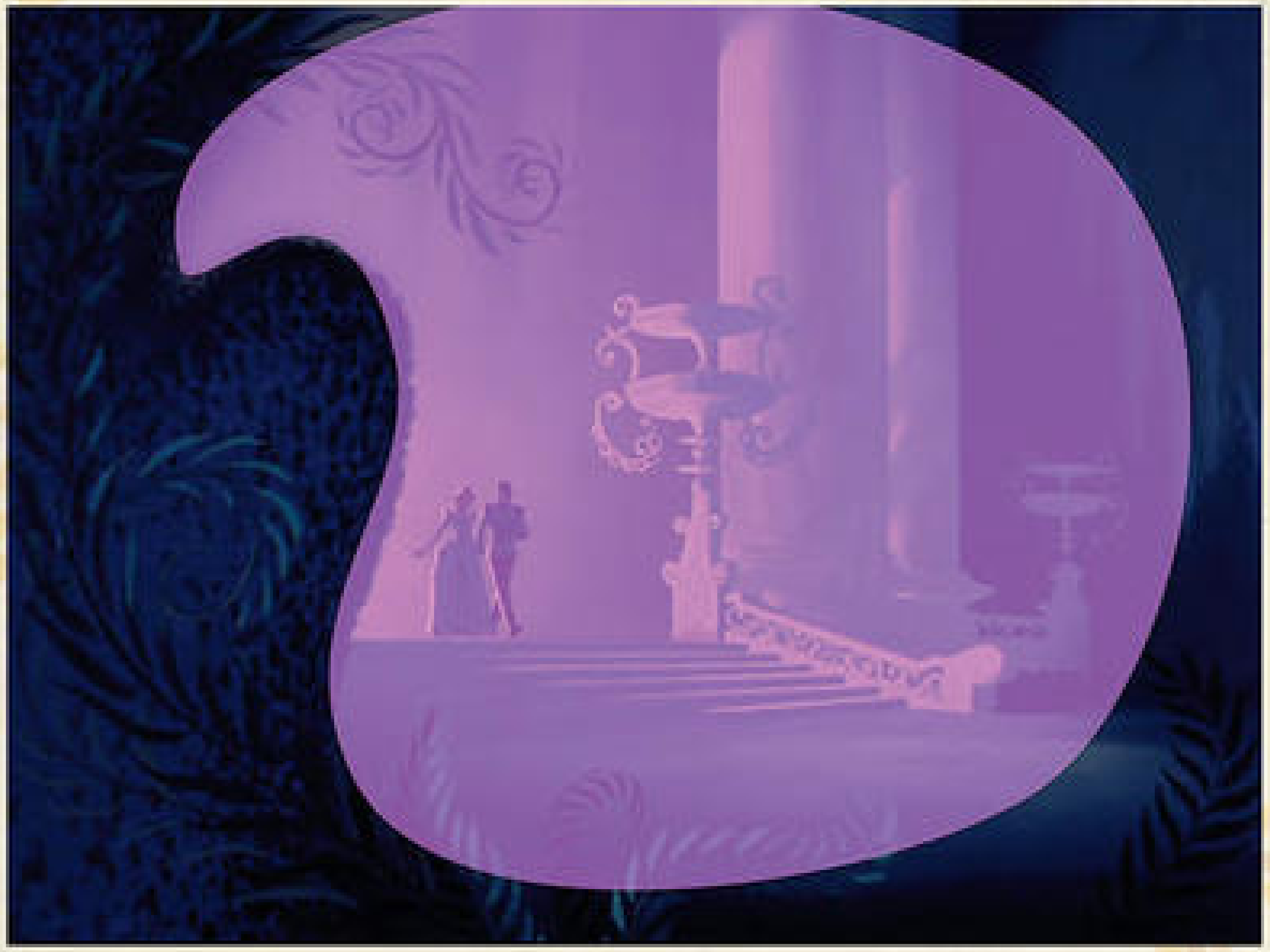
Style Guide | ***David Goetz*** | *Digital*



Style Guide | ***Victoria Ying, David Goetz*** | *Digital*



Style Guide | ***Scott Watanabe, David Goetz*** | *Digital*



Style Guide | ***Disney Studio Artist, David Goetz*** | Digital

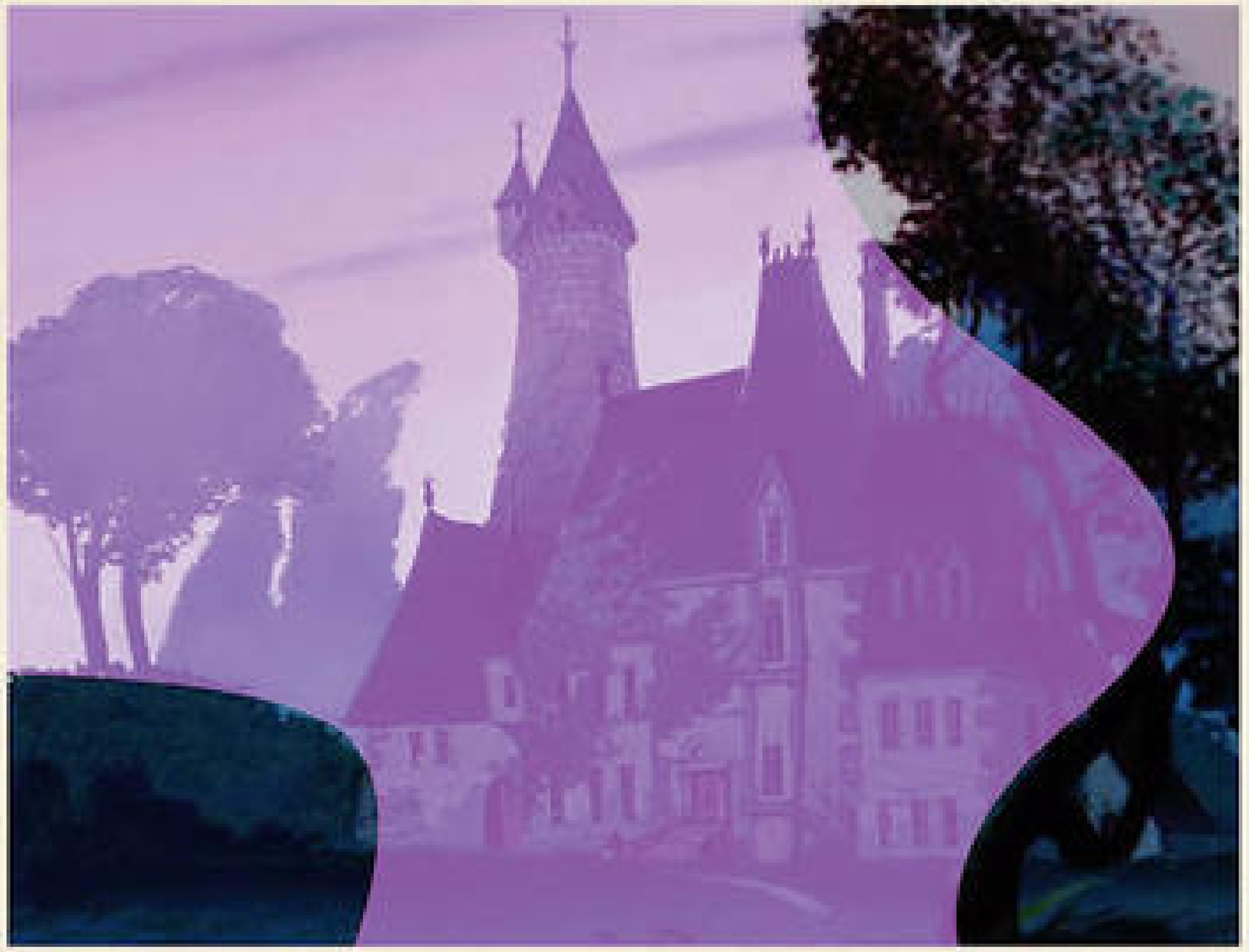
Subtle, Rather than Obvious

Creating a Shared Visual Vernacular

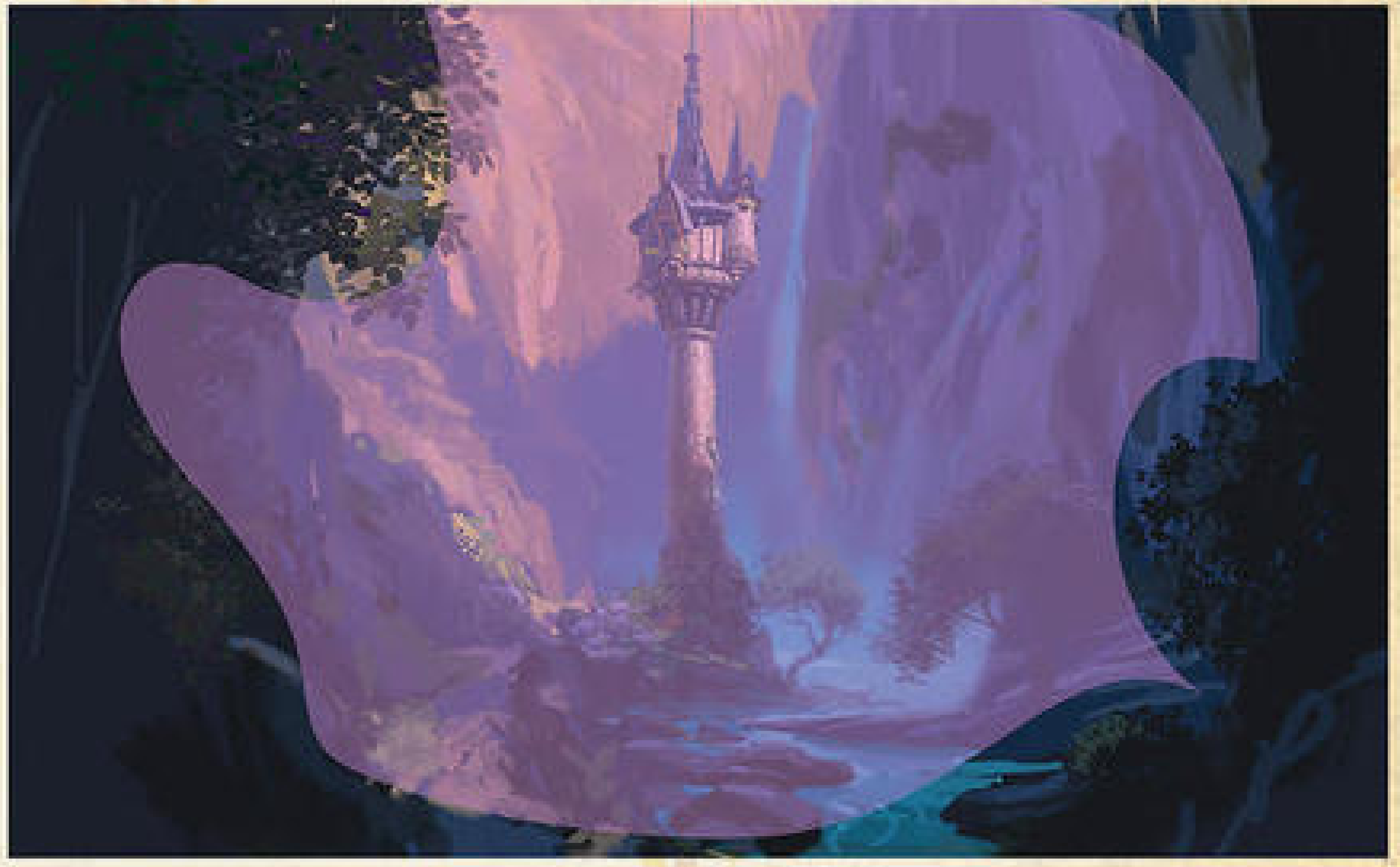
"The whole shape-language thing is an interesting challenge...and for this, well, it's Dave Goetz who I blame completely for analyzing it and distilling it down," Dan Cooper jokes. "He is the ringleader who really arranged things for the directors, and the rest of the artists, to be able to understand.

"I'd also say that when its subtleties are pushed too far, it starts getting too cartoon-y. The word that we'll sometime use is *wonk*—and it's not wonk that we're looking for, it's caricature. Wonk implies something funky, and we're not looking for funky. It's the difference between the sophisticated caricature that you see in *Cinderella* versus a design gimmick on a Saturday morning cartoon."

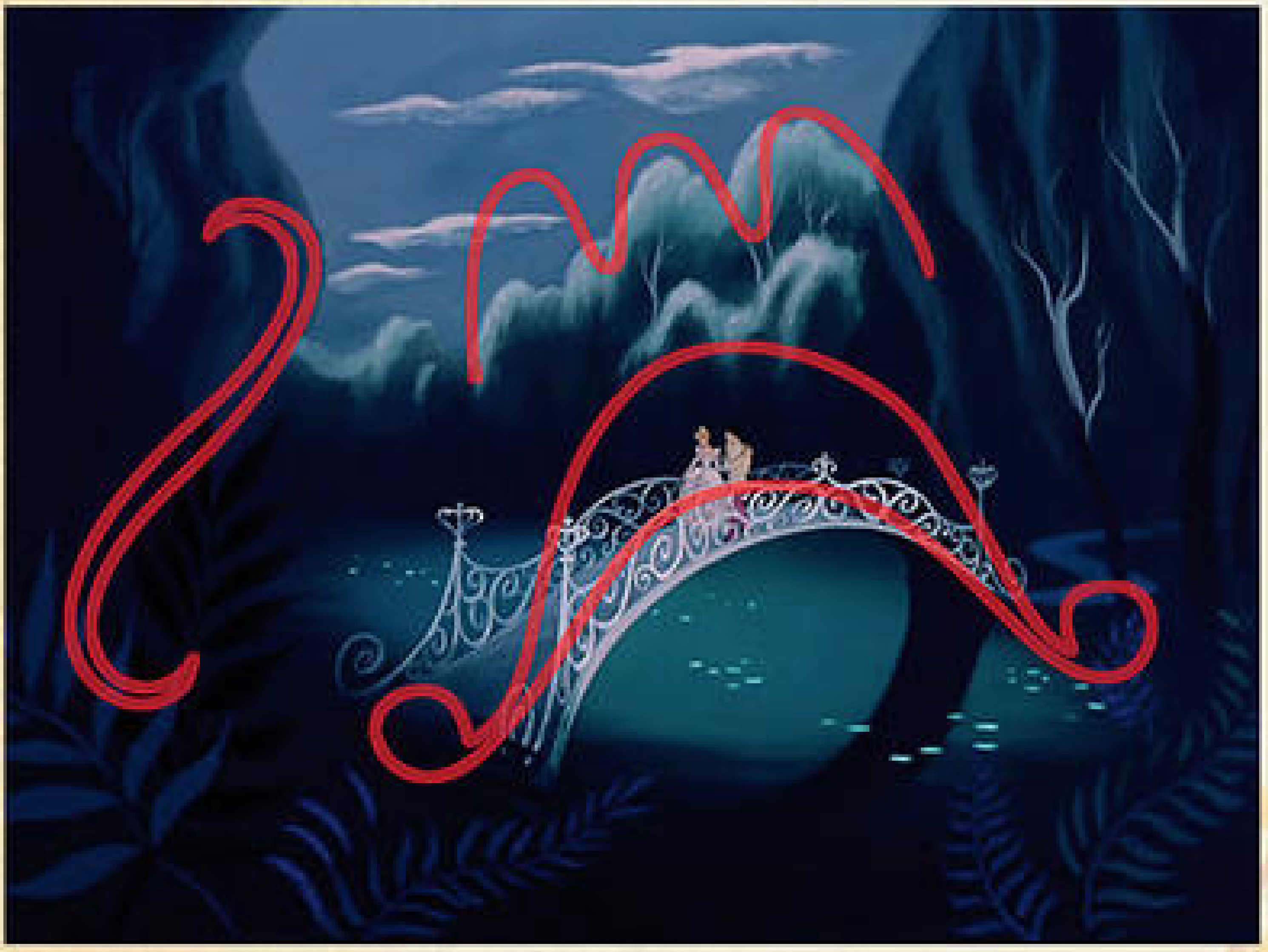
Cooper continues, "There's a sweet spot. Luckily, many of the people on the crew just instinctively and innately understand it. Scott Watanabe and Victoria Ying, I think, are very good at translating that. Our veteran visual development people Mac George and David Womersley are also very good at just getting that kind of a thing."



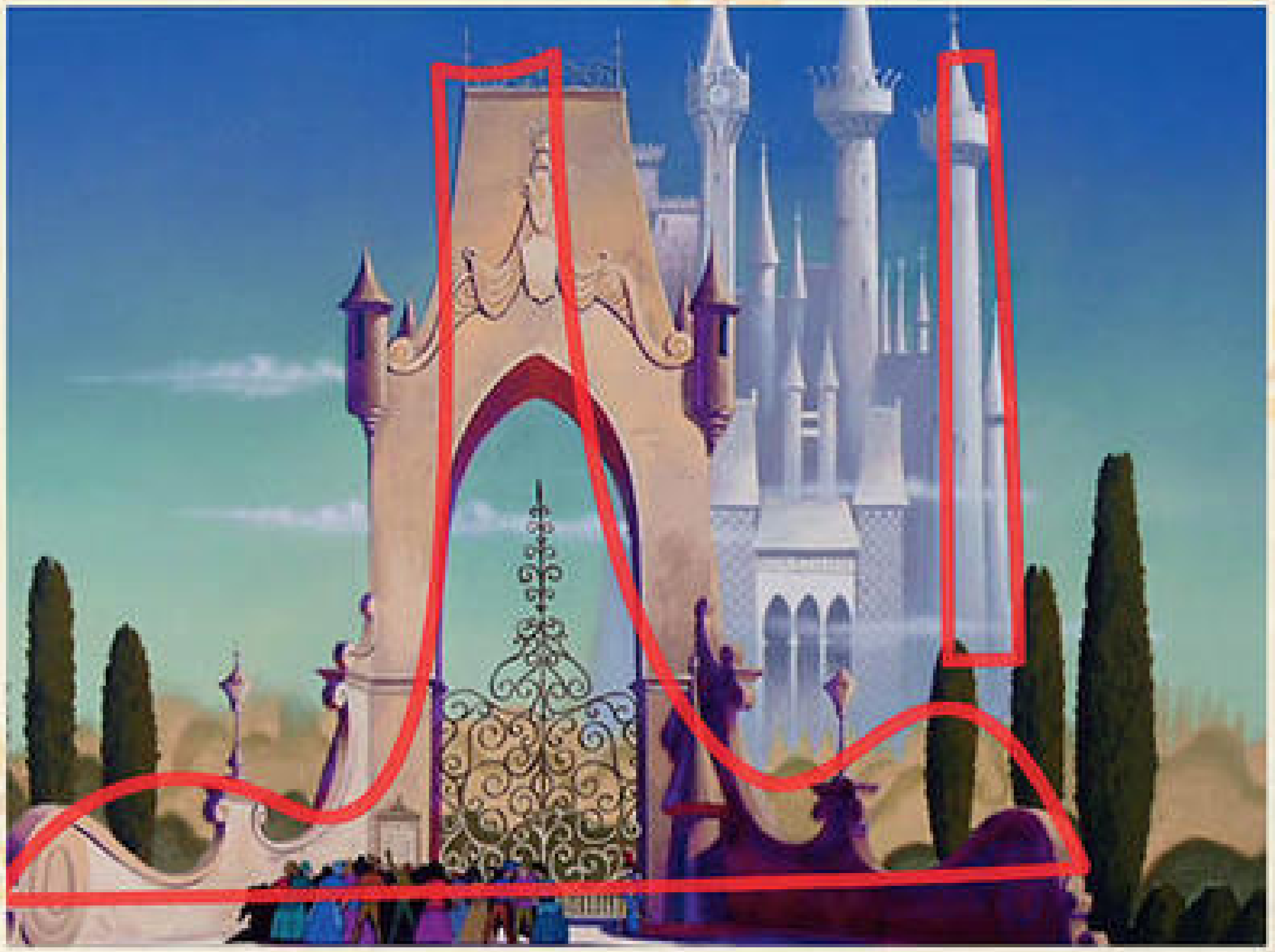
Style Guide | ***Disney Studio Artist, David Goetz*** | Digital



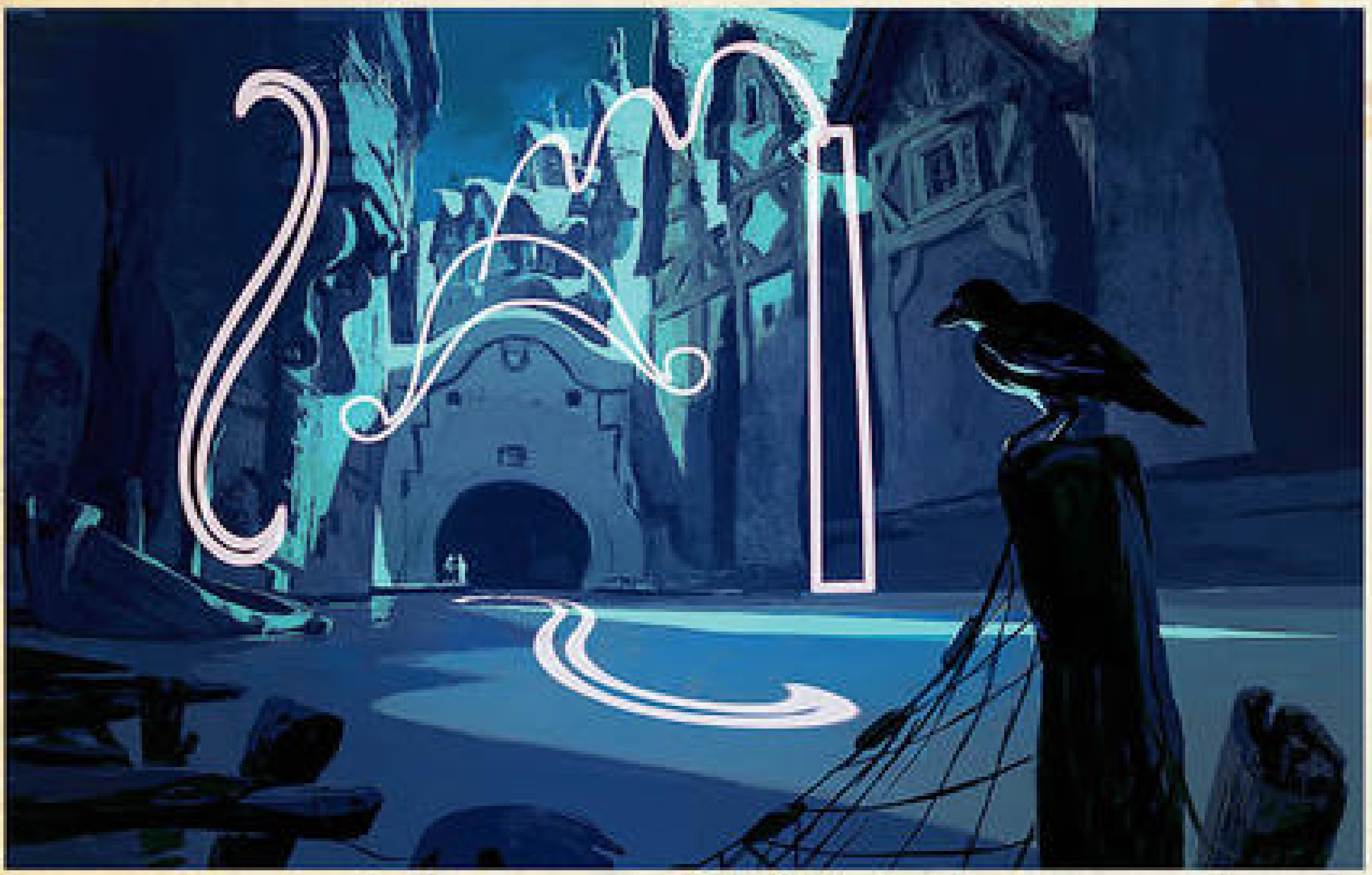
Style Guide | ***David Goetz*** | Digital



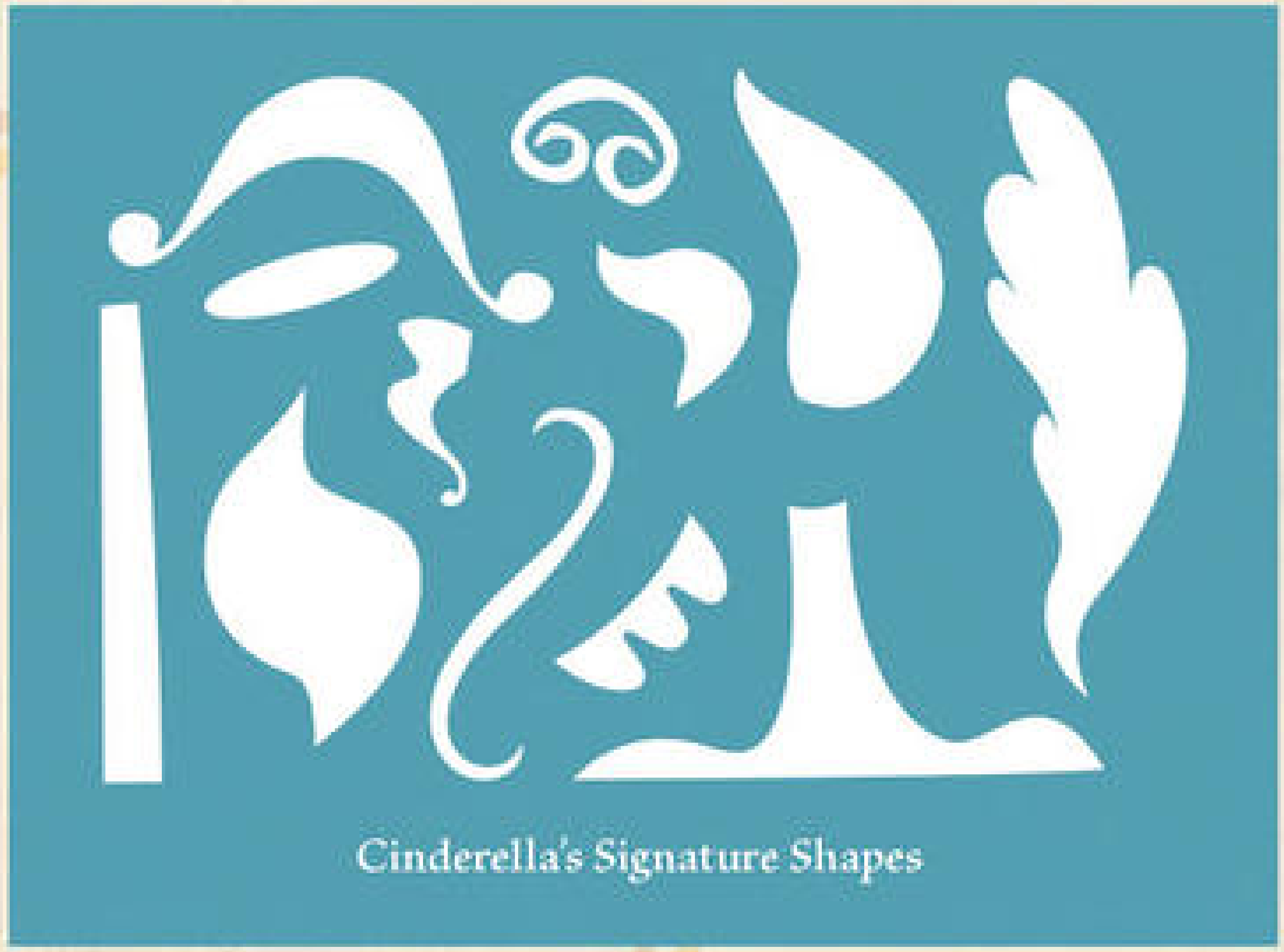
Style Guide | ***Disney Studio Artist, David Goetz*** | *Digital*



Style Guide | ***Disney Studio Artist, David Goetz*** | *Digital*



Style Guide | ***Kevin Nelson, David Goetz*** | *Digital*


Cinderella's Signature Shapes

Style Guide | ***David Goetz*** | *Digital*

Source: Crew Photos

Disneyland Park

A Generational Interdisciplinary Cross-Pollination

In examining the two-dimensional cinematic art that might inform the world of their new film, the directors were also drawn by their mutual affection for a real place that the Disney artists who made early influential films brought to life, Disneyland Park.

"We went to Disneyland a few times," Byron Howard says, "and took a lot of photographs of Fantasyland, because [the Park designers'] job is basically what we try to do—take 2D drawings and turn them into a real place. So we looked at how they put the architecture in place and the things they chose to exaggerate—things you wouldn't do in real buildings. It really feels like you're *in* those movies. The Pinocchio Village Haus and all the architecture around Fantasyland really feels like it's from those films."

Production designer Doug Rogers recalls, "We gave cameras to everybody in the art department and said, 'Okay, if something gives you an emotional charge here, take [a picture of] it.' They weren't just artists—there were some management people, and they took pictures, and it's interesting what attracts people. We have hundreds and hundreds of photos of that day, and we go back and we utilize them all the time.

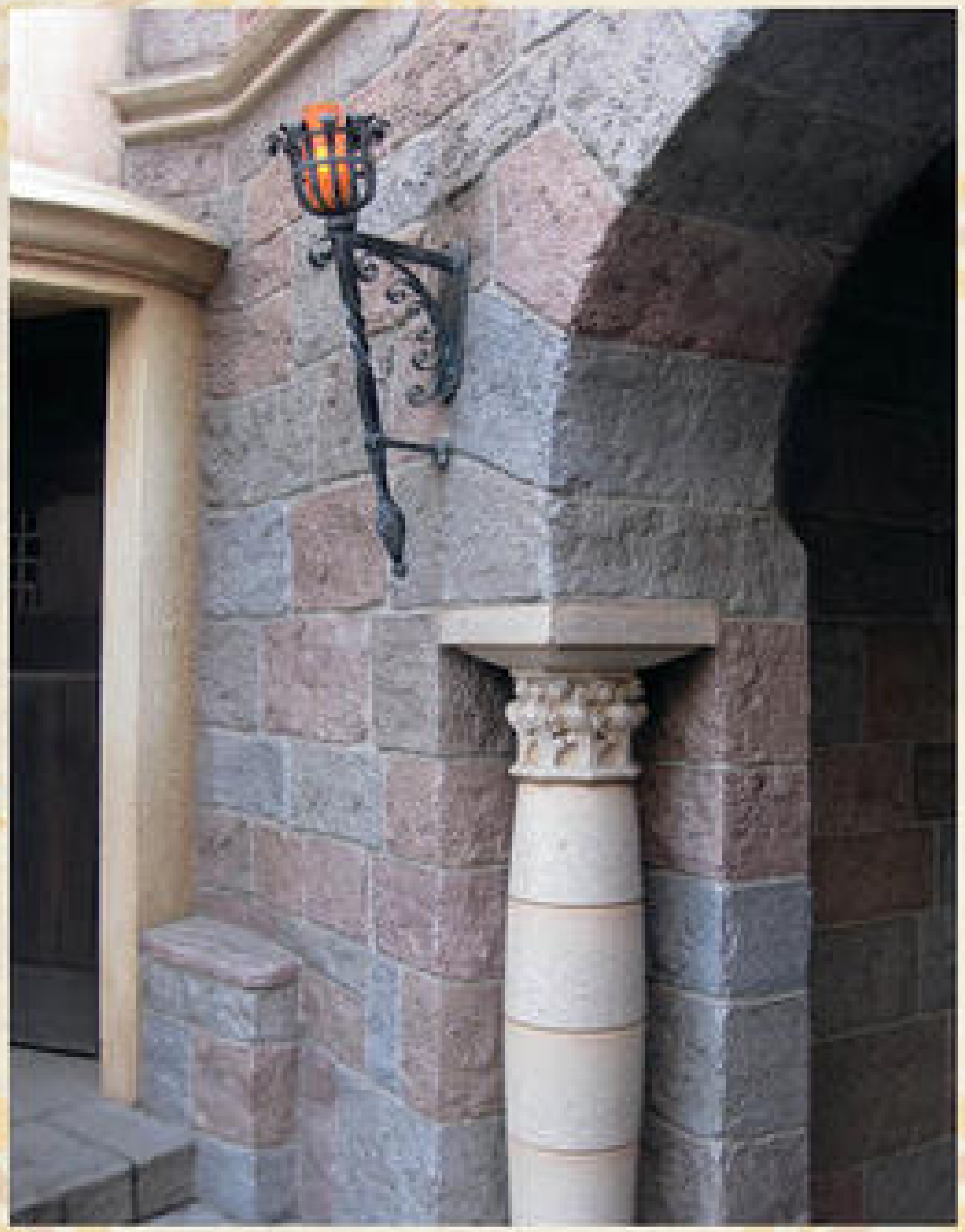
"At Disney you're constantly referencing or furthering an idea generation to generation to generation," Rogers says. "We are not only a Disney film being influenced by previous *films* that have been made, or as they were, by other storybooks—we're using the lessons of the parks. That's an interesting thing. The level of influence within the Disney culture is far more complex and multilayered than one might expect."

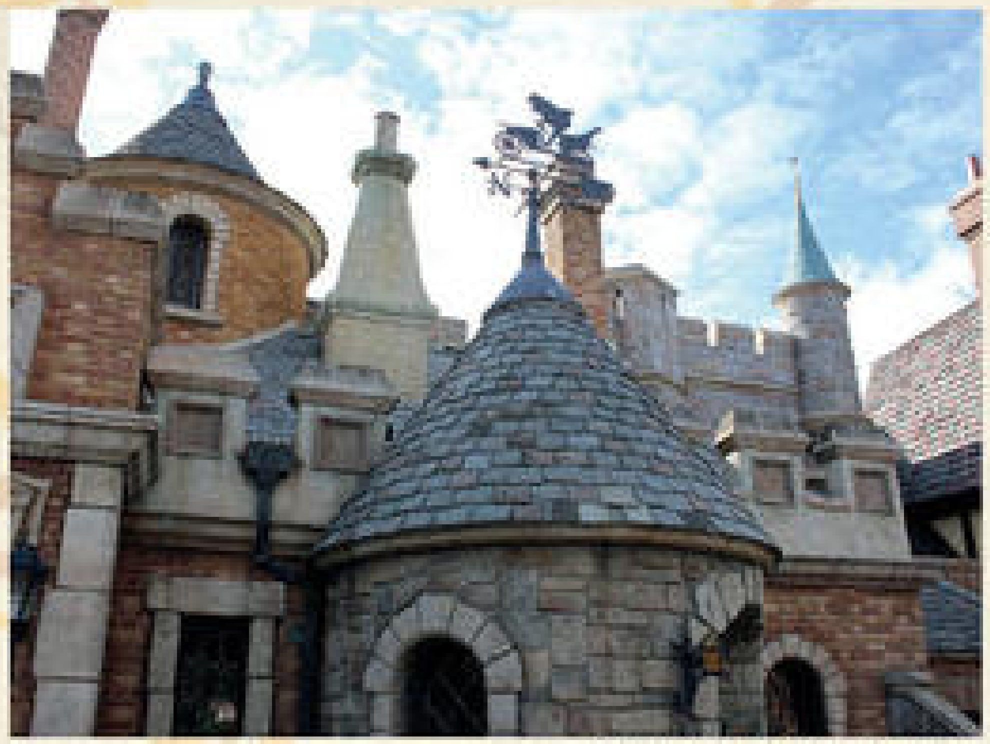
1957
Disneyland
A COMPLETE GUIDE TO
ADVENTURELAND
TOMORROWLAND
FANTASYLAND
FRONTIERLAND
MAIN STREET, U.S.A.

> When I was doing research, I was looking at what makes Disneyland unique, what makes Pinocchio unique, what touches people about these things, what is that 'Disney style'?
>
> —Douglas Rogers

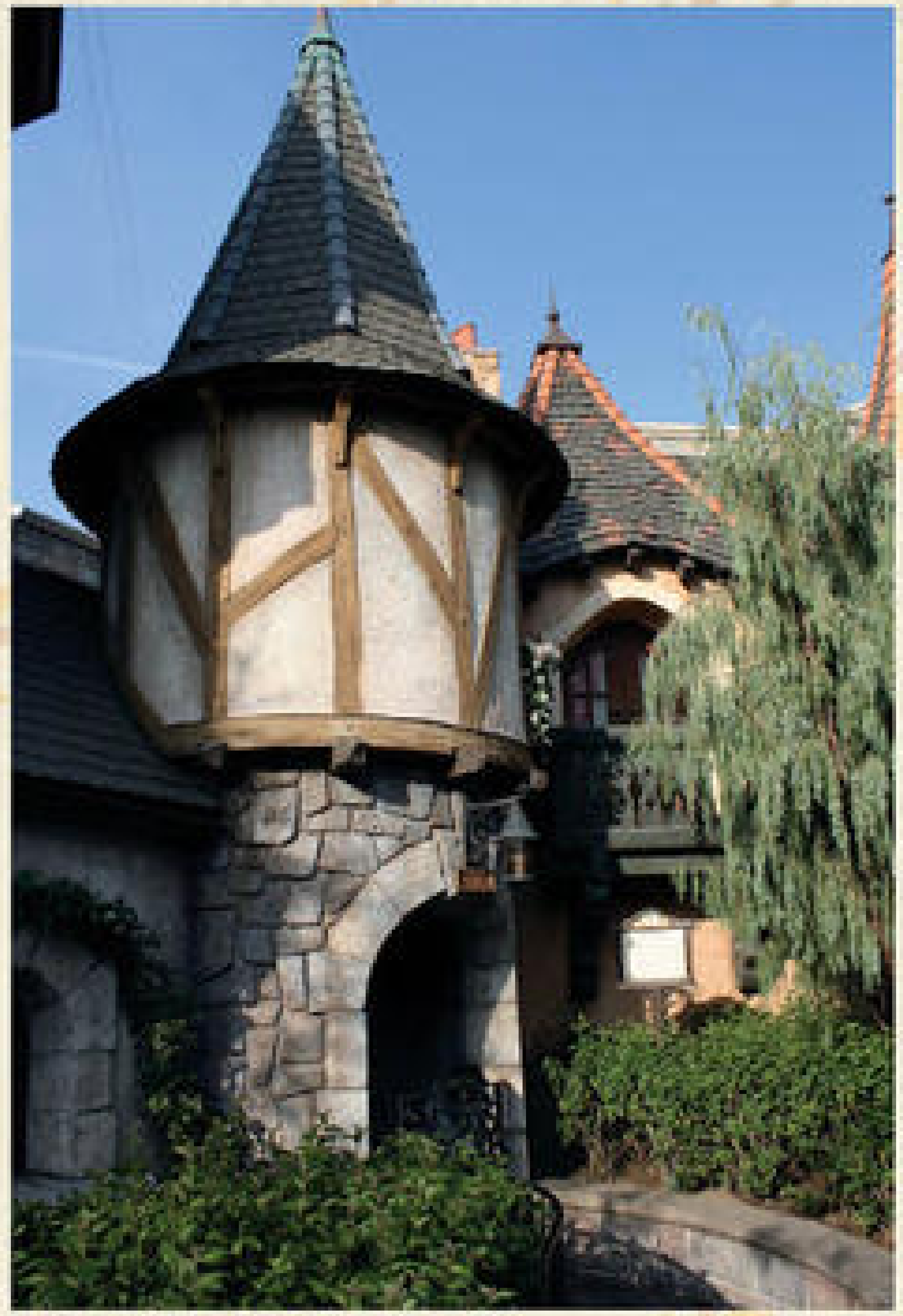
Village Haus

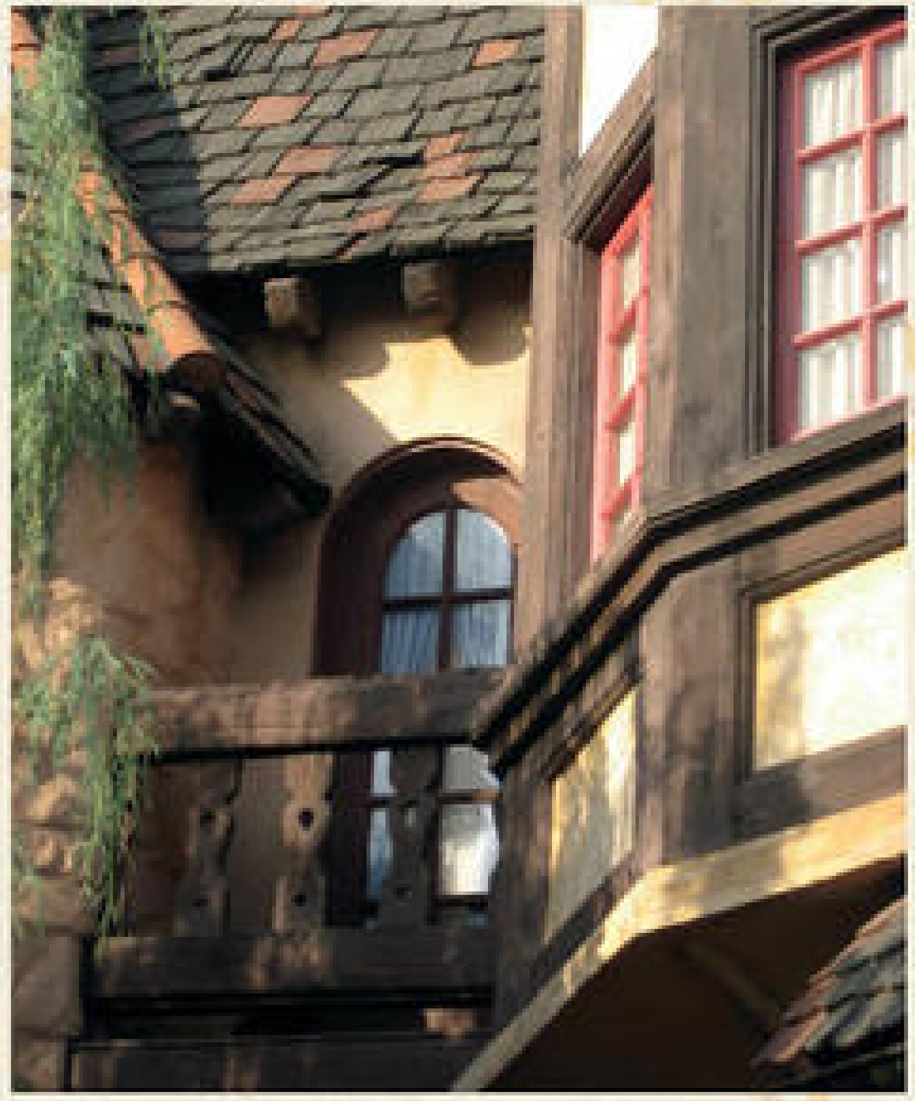
Source: Crew Photos

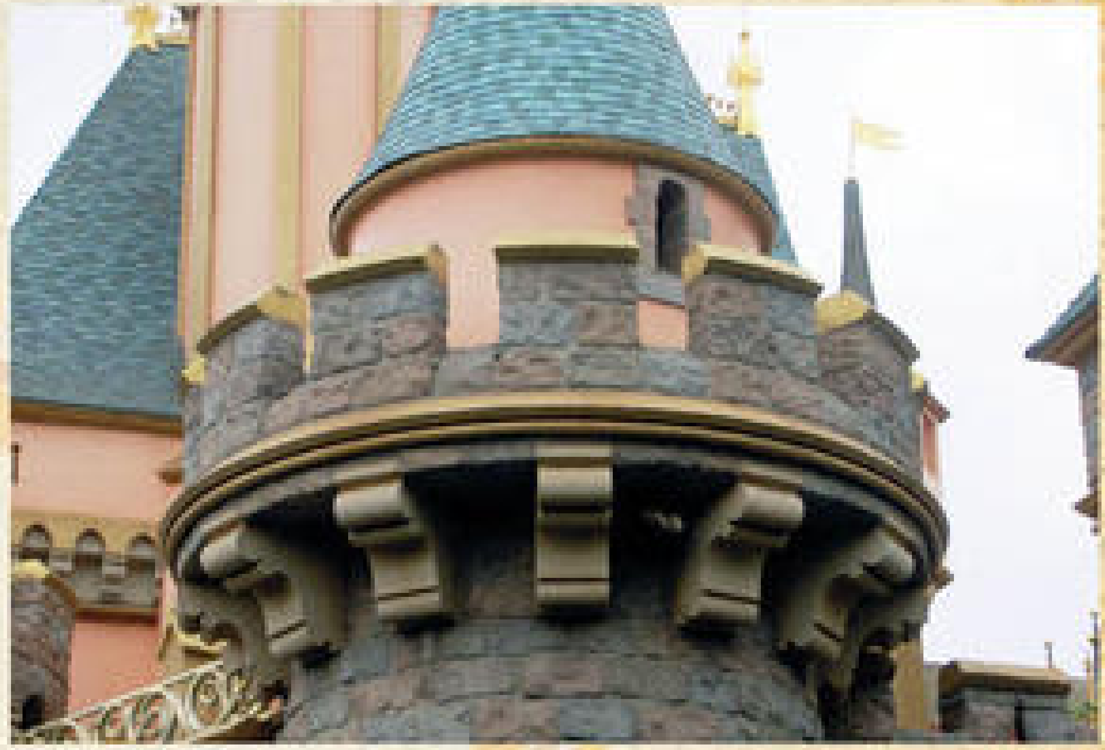


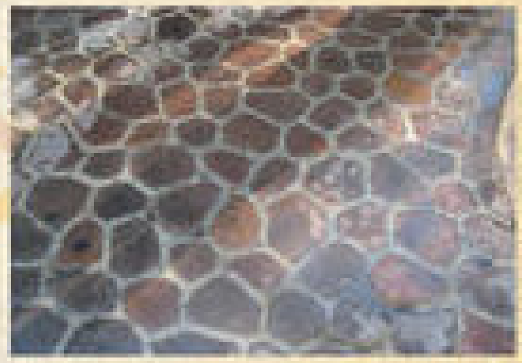


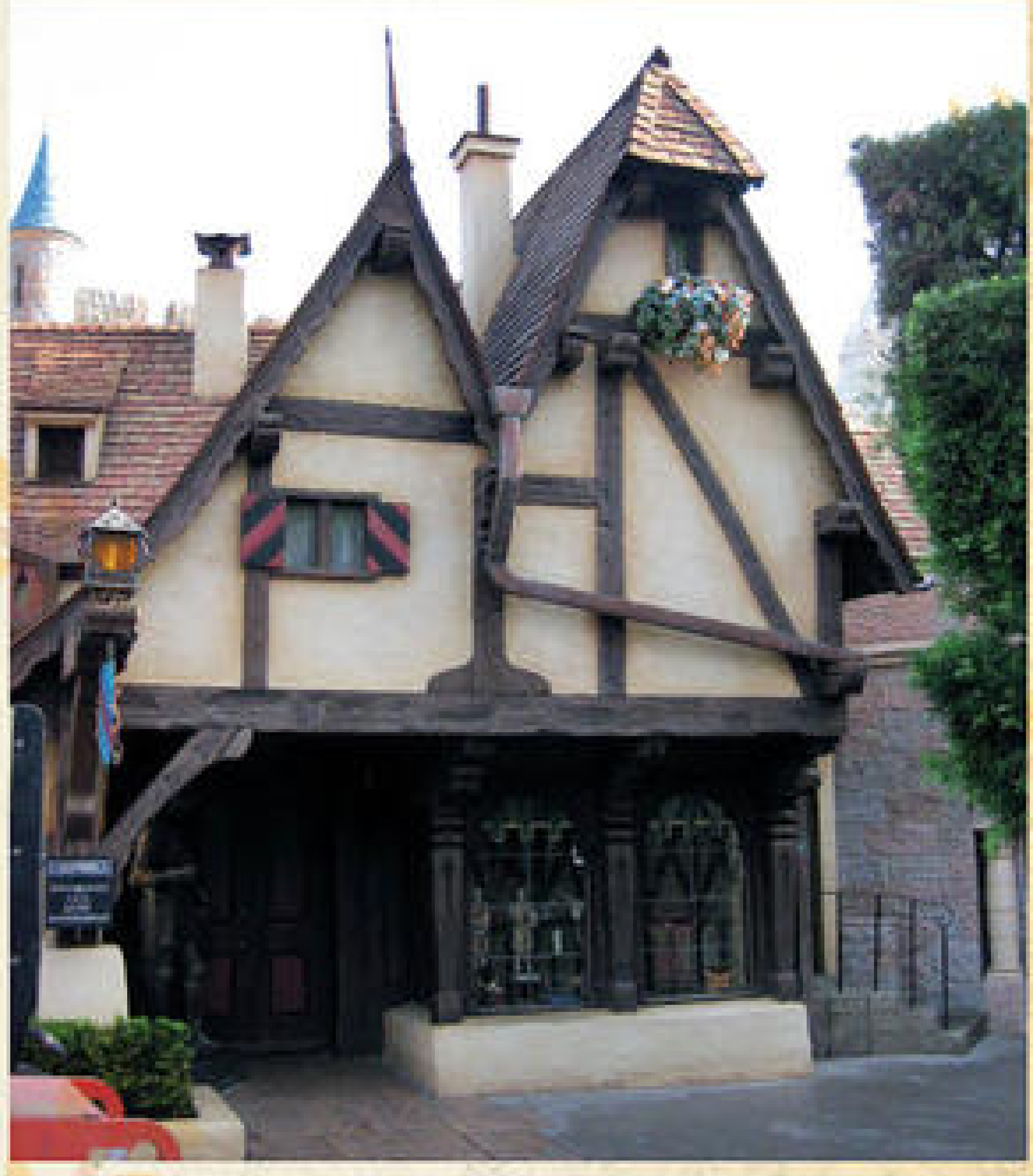
Courtesy of Vanessa Hunt











Source: Crew Photos

A Meeting of the Media

Traditional Art in a Dimensional World

"This film is an interesting proposition," Dan Cooper says, "because no one has really taken 'the classic Disney style' and really translated it into something that is CG. And even if we, as slavishly as we could, just duplicated it, the mere fact that you're translating it into a different medium means it's a whole new thing. But you can't literally just take 2-D and do that, it has to be reconceived."

Modeler Eryn Katz also notes, "There's quite a collection of maquettes [reference sculptures of characters created so animators can draw them more convincingly in motion] that are at the Animation Research Library, so we were able to see how people decades ago explored the same issues we're dealing with now. In a way, they've done some of the homework for us already, so it wasn't quite such a huge gap."

Victoria Ying understands the frequent dilemma in merging the principles of two-dimensional and three-dimensional art forms. "We're definitely trying to build on the Disney classics, but at the same time, it's a 3-D film, so we have to make it feel real. We have to caricature in a way that's appealing, but doesn't make it look like a video game or an architectural rendering—it's a world."

Doug Rogers feels that artistic caution has sometimes been at odds with the art direction of the film. "When we did the first test to see what the film was going to look like, we thought we had beefed up everything, and gotten the shape language right, and all that. But instead, we had to go back in and re-thicken all the sets, because we were erring too far on the side of reality. No matter how far you push an object in its shape and its size, the minute you put a realistic texture on it, it drops it back down into reality."

Rogers also appreciates that the innate flexibility of three dimensions will aid the filmmakers in their creative goals. "That's a thing that CG does that's really neat that you can't do in 2-D. In 2-D, you plan it out completely, and that's it. You shoot it, and you might discover there was something you wanted to change later. But with CG, you get the shot you think you want, and then you can move the camera around a little bit. You can shift it over here or shift it over there, or shift it up there, or there. With the same set, same lighting, you might get something better. There's a reflexive quality that helps the directors see things differently—the medium can even influence the storytelling in that way."

A collective conscience and sense of proportion also keep the team from running with the scissors of technology. They keep in mind that their medium is a tool to use to tell a compelling story. Glen Keane recalls a visit from legendary Disney animator Ollie Johnston, when Glen was eager to share the advantages of the CGI medium with the revered master of the pencil.

"I said, 'Ollie, I want to show you Rapunzel!' I said, 'Now, Ollie, look at the reflection of the light on Rapunzel's dress! Look at the freckles on her face! We've never been able to do that before! I mean, we'd have to draw every frame like that! And look at all the frills and the fabric that we could never have done before!'"

Johnston brought Keane crashing back to steady reality with a single thought. "Uh, Glen, what I was wondering is...what is she thinking?"

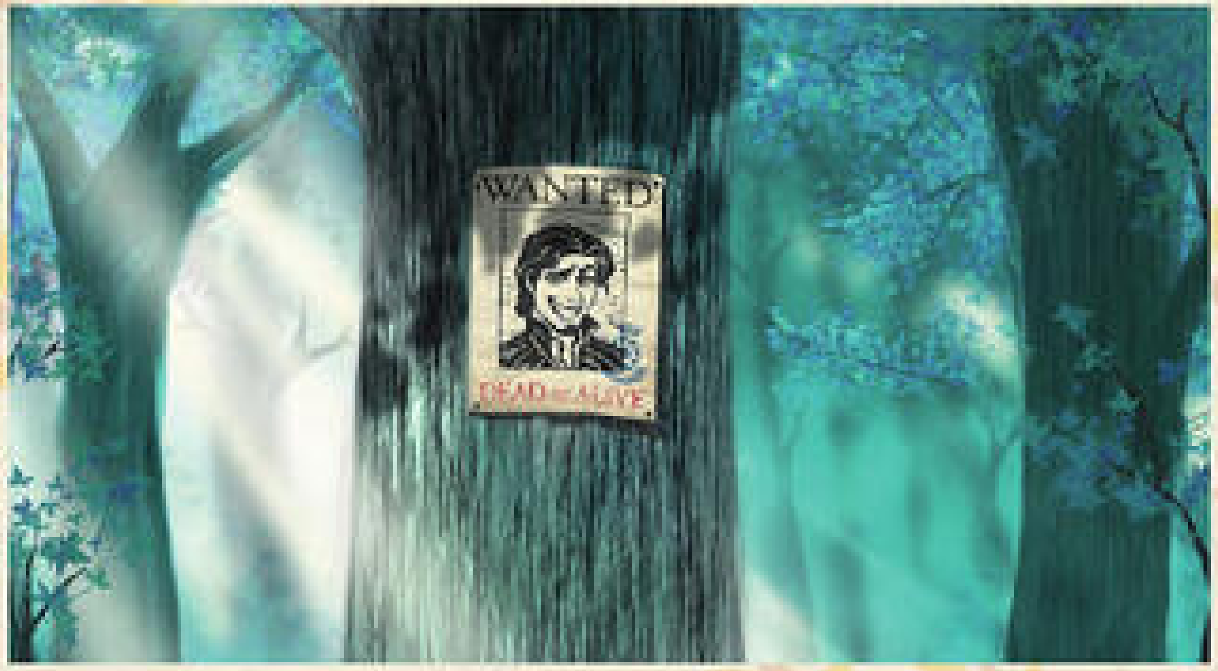
God Is in the Details

Keeping a Created World Consistent and Credible

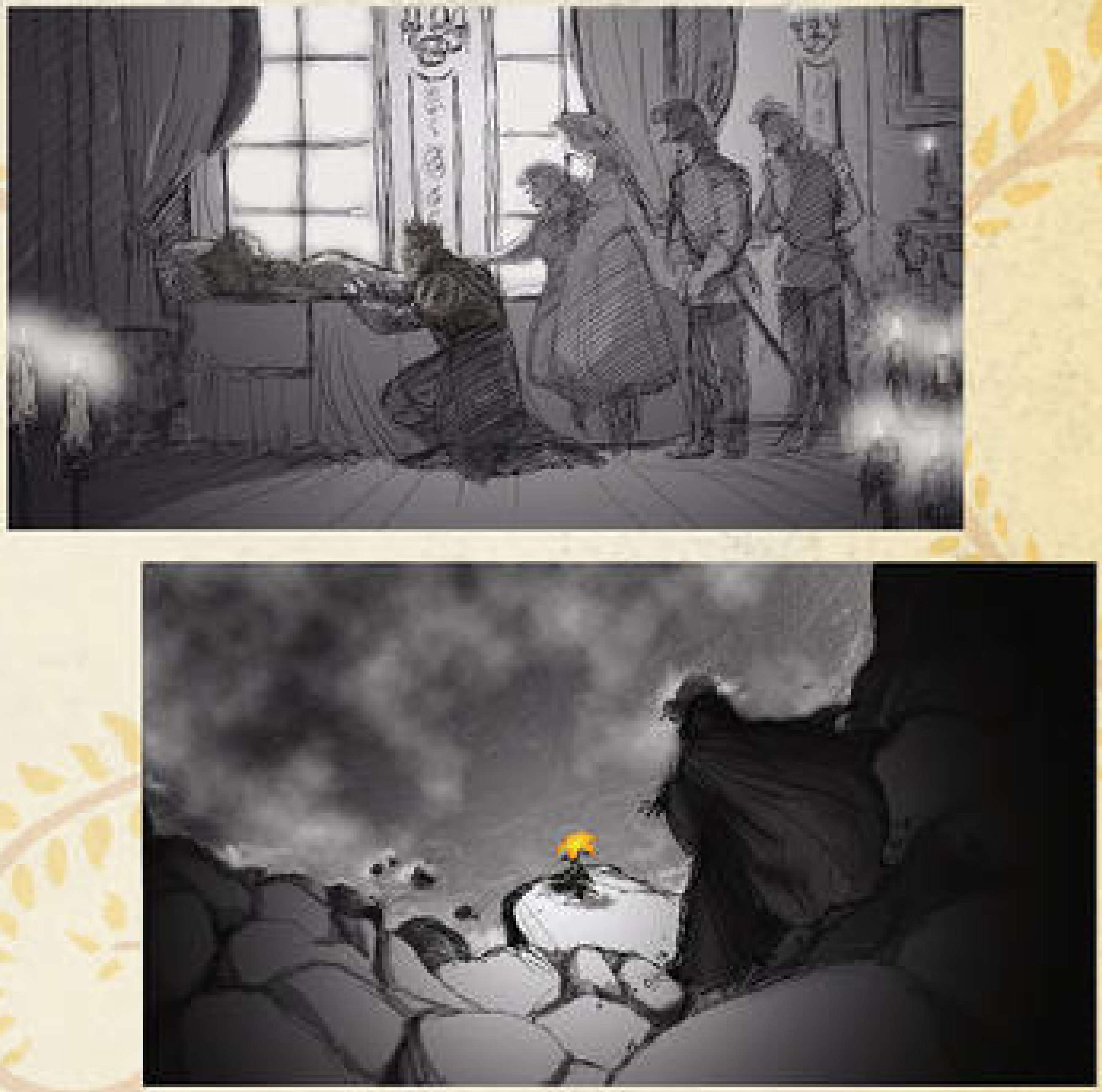
An audience's willing suspension of disbelief is in some ways easy to manage in animation where it is not in live-action films, since the viewers have already bought into the whole unreal quality of the animated medium. Keeping that illogic consistent and credible involves another fundamental principle that was a constant focus of the filmmakers: a concentration on detail, in both story logic and visual design.

"I think what John [Lasseter] is always after us to do is create worlds," Byron Howard says. "Even when you're pitching new ideas, that's the first thing he says: 'Think about the world,' because if you create a world, rather than just a character or a story, you can watch it, and it can play out and resolve within its own reality, so that it never feels false or that it's 'written.' You believe that you're actually seeing this girl's life play out, and feel that you want to go back and spend more time with these people. Be sure you have enough detail there so people feel like [the movie is] a full experience that they can just lose themselves in."

Designer Kevin Nelson explains succinctly, "I remember when I was a kid in school, they had this assignment: 'describe your room.' Be as descriptive as possible. When I was starting out, I described every single thing in the whole room—horrible amounts of detail. What they never taught us at the time was that you're trying to tell a *story* with your detail. You don't want to include the detail that's not telling the story."



Story Board | ***John Ripa*** | *Digital*



Story Boards | ***John Ripa*** | *Digital*

CG supervisor, environments, Mohit Kallianpur elaborates. The solution is "having details in the places we want in the image, and removing detail where it becomes distracting; using lighting to focus your eyes on the parts of the image where we want them to be, so that we are removing details and pushing stuff back through lighting and really highlighting the areas we want the audience to be looking at."

"We're subject to huge scrutiny every time we come out with something new, especially a film like this, that is right in Disney's pocket," Byron Howard says. "It's what we're supposed to do well—fairy tales, animation, musicals—things that sweep you away into another world. I think both of us really want to make sure that we've got the details right. If you went to the theater, even though [the audience] might not notice all the details that have been put in, they would notice if they *weren't* there, right? We want it to be something more, and hopefully we can over-deliver."

> Nathan and I discovered that we both have a fascination with Disney history, and we shared a strong desire to have that be a part of the movie.
>
> —Byron Howard

The Art of Appeal

Sincerity in Design and Intent

Appeal is a word frequently used by the whole filmmaking team—in design, in storytelling, in character, in dialogue. While their desire was to bring currency to the timeless tale and interest to a contemporary audience, they first focused on sincerity.

"It's easy to do cynical," Nathan Greno says. "It's easy to look down your nose and create fairy tale satire...and that's the exact opposite of what we set out to do."

Doug Rogers explains simply, "Parody is easy, because it's just poking at something that's already been done. But we're *building* something, and we have to be mindful of where we're coming from."

Dave Goetz says, "It's the tone of the movie now. The word that comes up all the time is *appeal*. We don't want it to be grim, we don't want it to be threatening or uncomfortable—even when there's something really dramatic happening on screen, or something really horrible—it's all been cocooned in this appealing package."

Steve Goldberg adds, "And how to do that, and interpret that, in a way that is still believable and tangible has been a hell of a ride—and so inspiring. I think we're going to end up with something that has so much depth and richness to it. It's really great to be led that way."

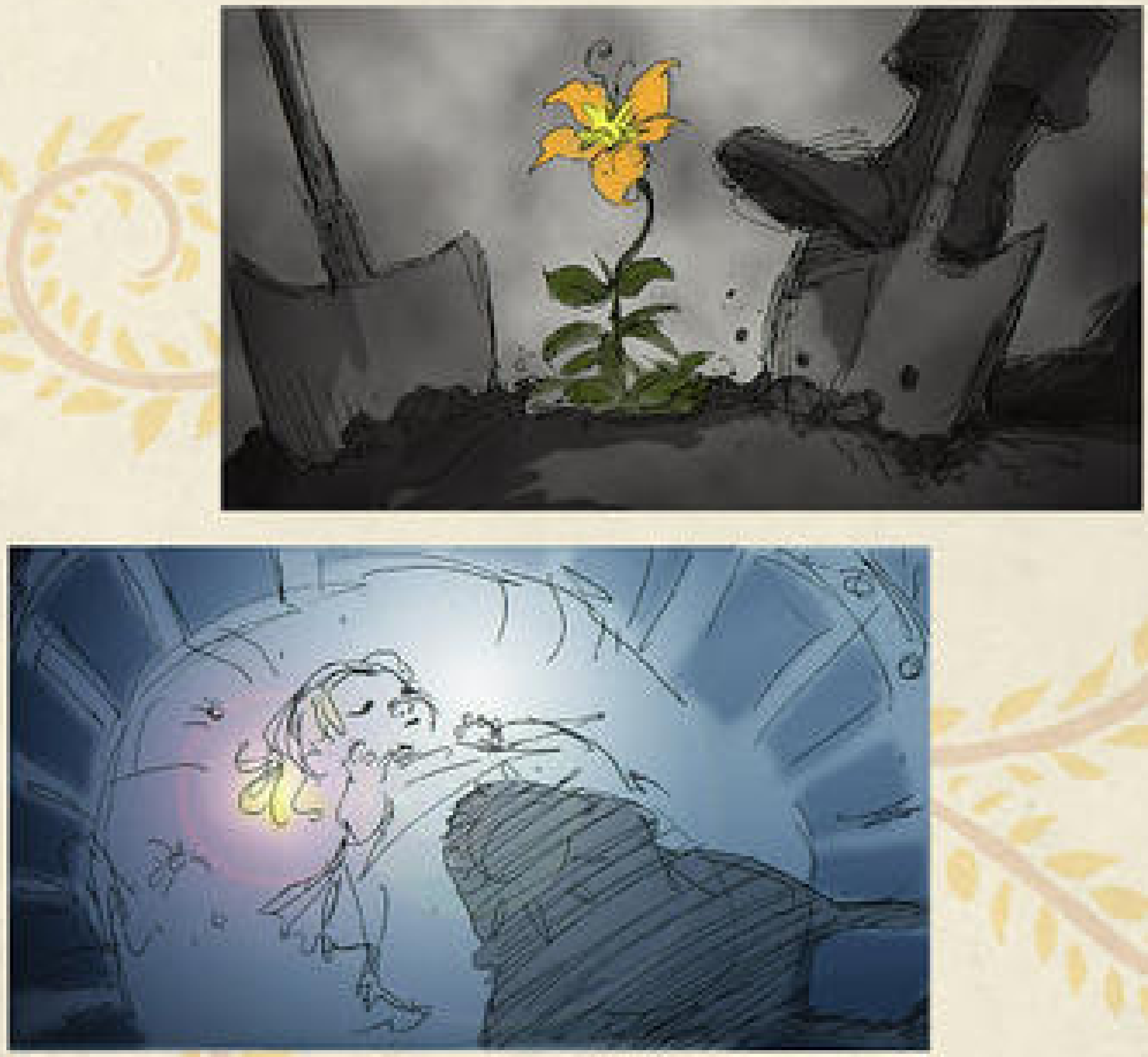
"I think that, just generally, the rules of making a good picture are the same no matter what," Victoria Ying says. "Value, contrast, color, all that stuff, it's all the same. It's just how you get there that's different. And sometimes I think that's the fun! Doing it differently—in the way that mixing watercolors is different than mixing oil paint."

As the production team found a new creative force and direction and a sound collection of guiding principles, it also saw the return of its founding visionary. After a creative sabbatical and revival of physical health, Glen Keane returned to the production to guide the animation, teaming up with Supervising Animators John Kahrs and Clay Kaytis. Together they worked under Greno and Howard, helping to instill in the film the qualities that had become close to all their hearts: the pursuit of excellence, sincerity, passion, and appeal.

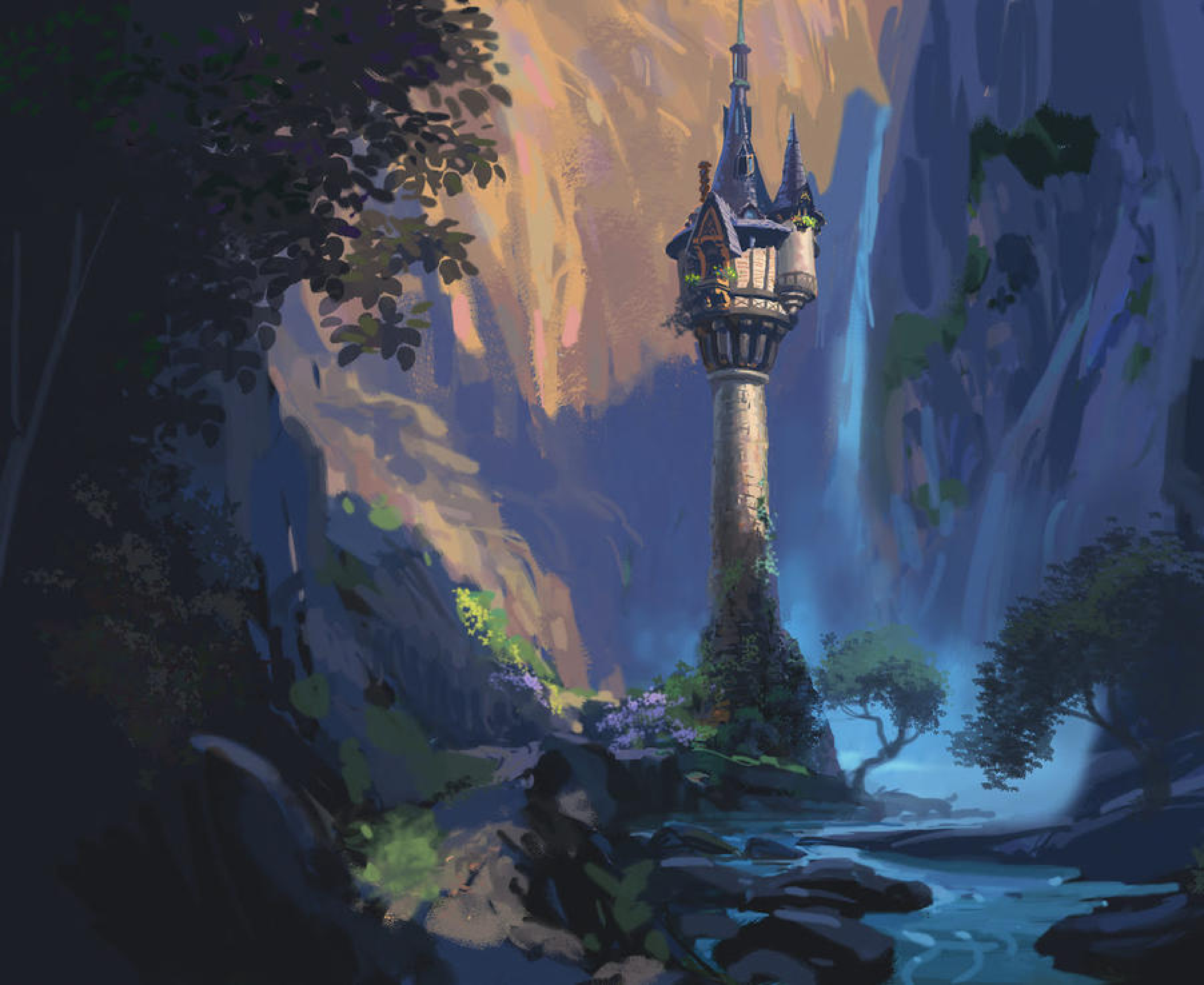
It was also decided that the broadening scope of the story and the addition of distinctive characters and events dictated the choice of a new title.

"It's that 'familiar-but-not-familiar' problem," Roy Conli explains. "We wanted to be sure that people understood that this is not simply a rote telling of a fairy tale they think they already know everything about. We broadened the title to diffuse immediate assumptions and presuppositions about the story we're telling. The story is more than a simple princess tale, it has elements of thrills, comedy, and magic that are new and unexpected."

They decided on a simple title, but one with a classic sound, a promise of adventure, and a dash of the mysterious: *Tangled*.



Story Boards | ***John Ripa*** | *Digital*



David Goetz | *Digital*

The Tower

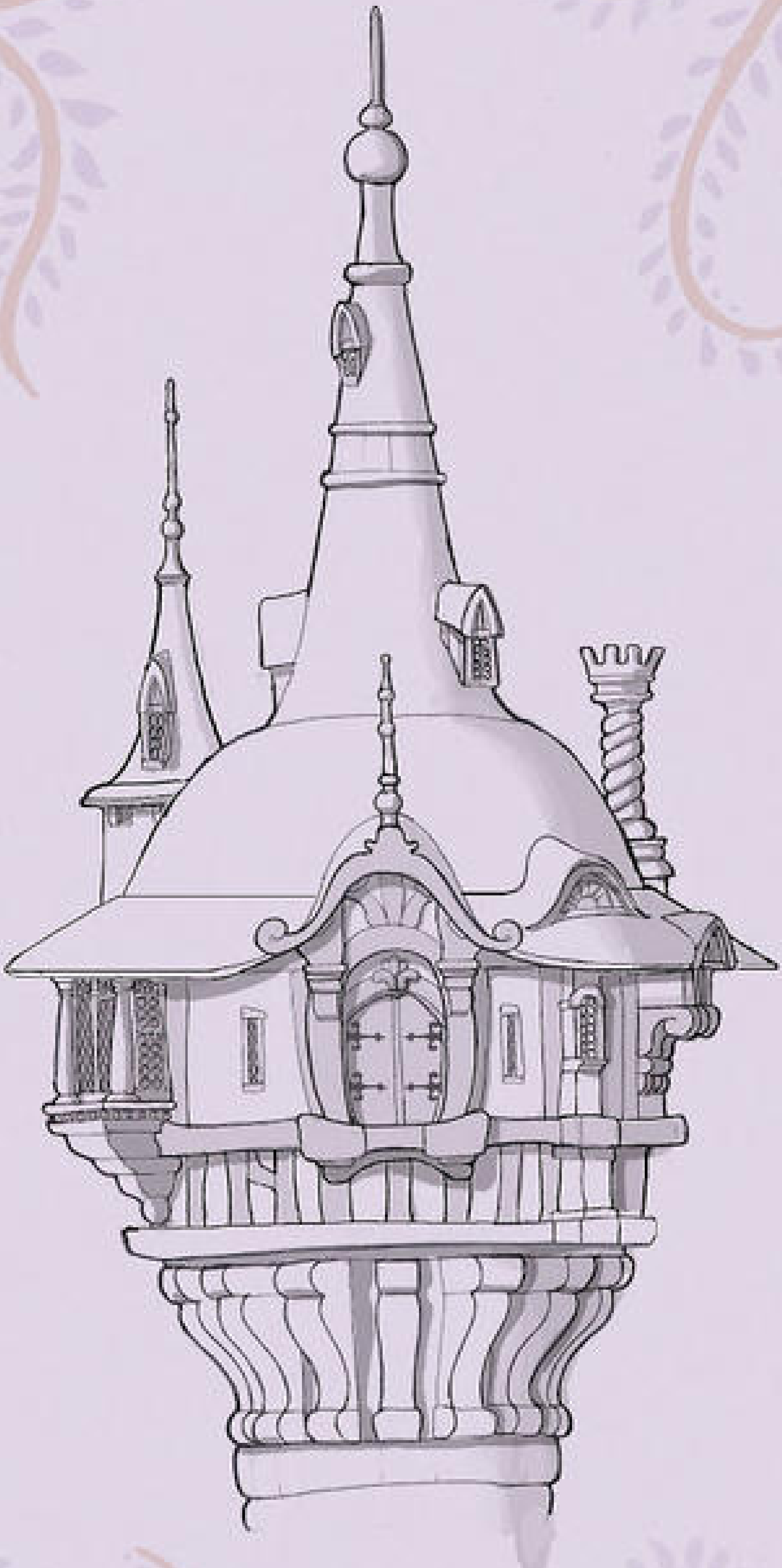
A Luxurious Prison

The tower and the heroine's hair are the two icons of the Rapunzel fairy tale. The imprisoning tower as a mythical symbol exists throughout history—in Sumerian tradition, Russian and Slavic tales, Biblical lore, and Greek legend. Bringing Rapunzel's tower to the screen entailed the application of the filmmaker's story logic and the creation of a place that is both familiar and unique.

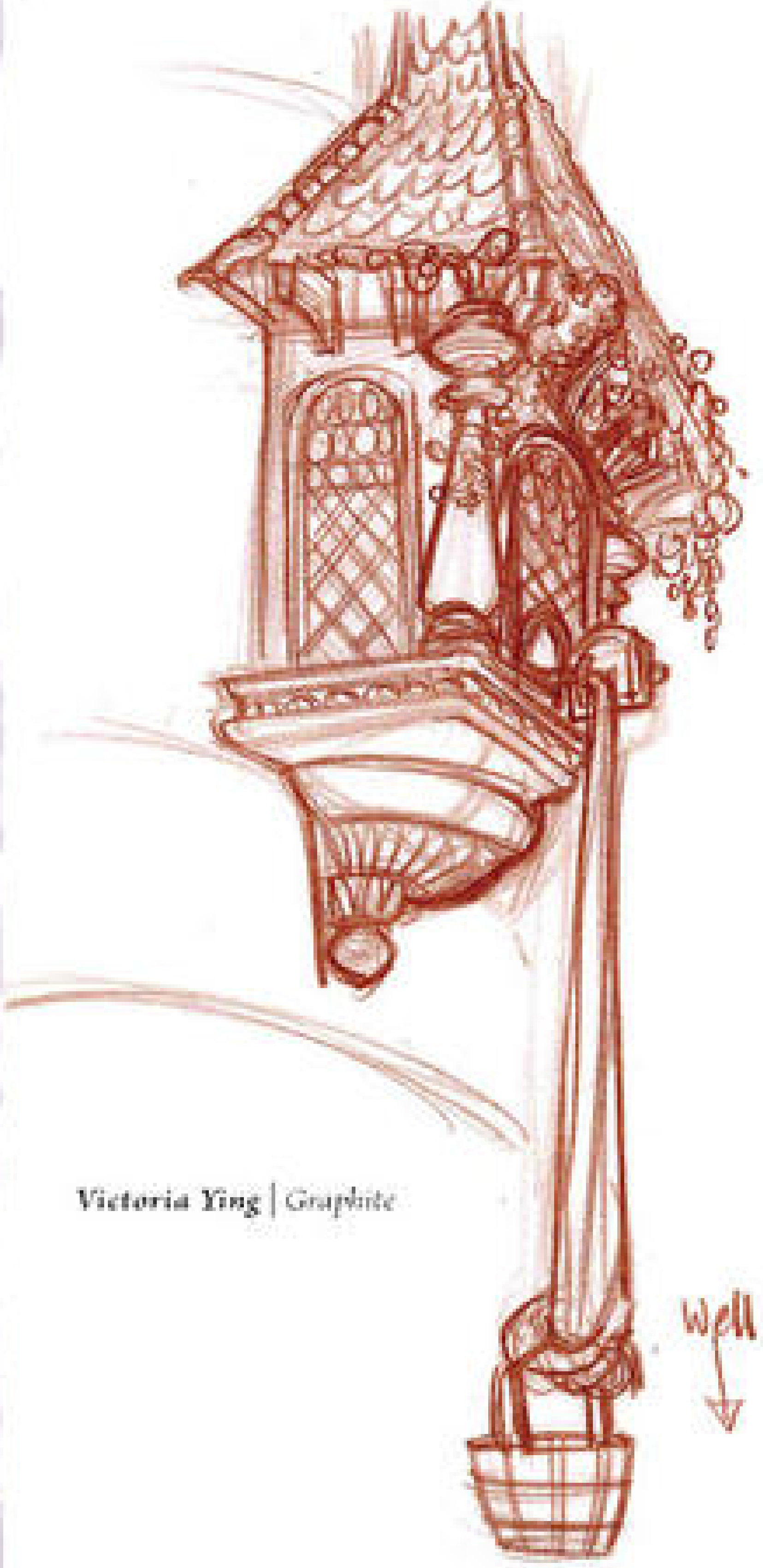
The tower is by its nature a prison, but at the same time, the setting needed to appear to be the opposite. It requires a degree of comfort, homeliness, and visual cues and interest that support the characters and action of the film.

"I really like the design," Glen Keane says, "because it's a more whimsical kind of a tower. It feels like a tower that you might find at Disneyland. It really fits that—the feeling of what the audience *wishes* Rapunzel's tower would be like."

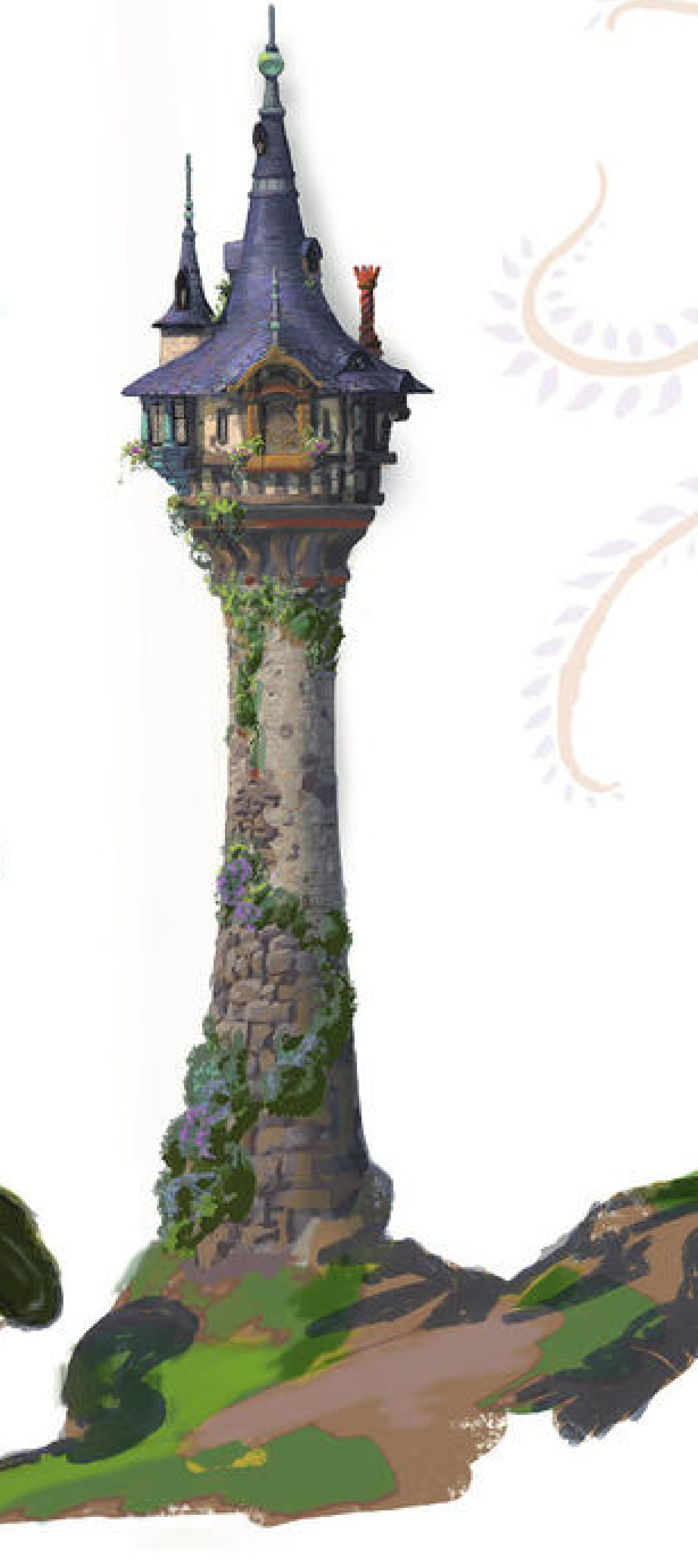
Once the physical space is defined and designed, however, the tower must support several different story events and many different moods. Mohit Kallianpur explains, "We have the most sequences in the tower, so it has a range of mood. There is Rapunzel singing a song, and it's happy and beautiful. Then there is a fight with Mother Gothel at the end, which is a pretty dramatic moment. There is a little comedy and romance—so there are all these various moods that take place in the tower. Our intention is to have the lighting support that. So we will have several quite different lighting conditions set up for the tower."



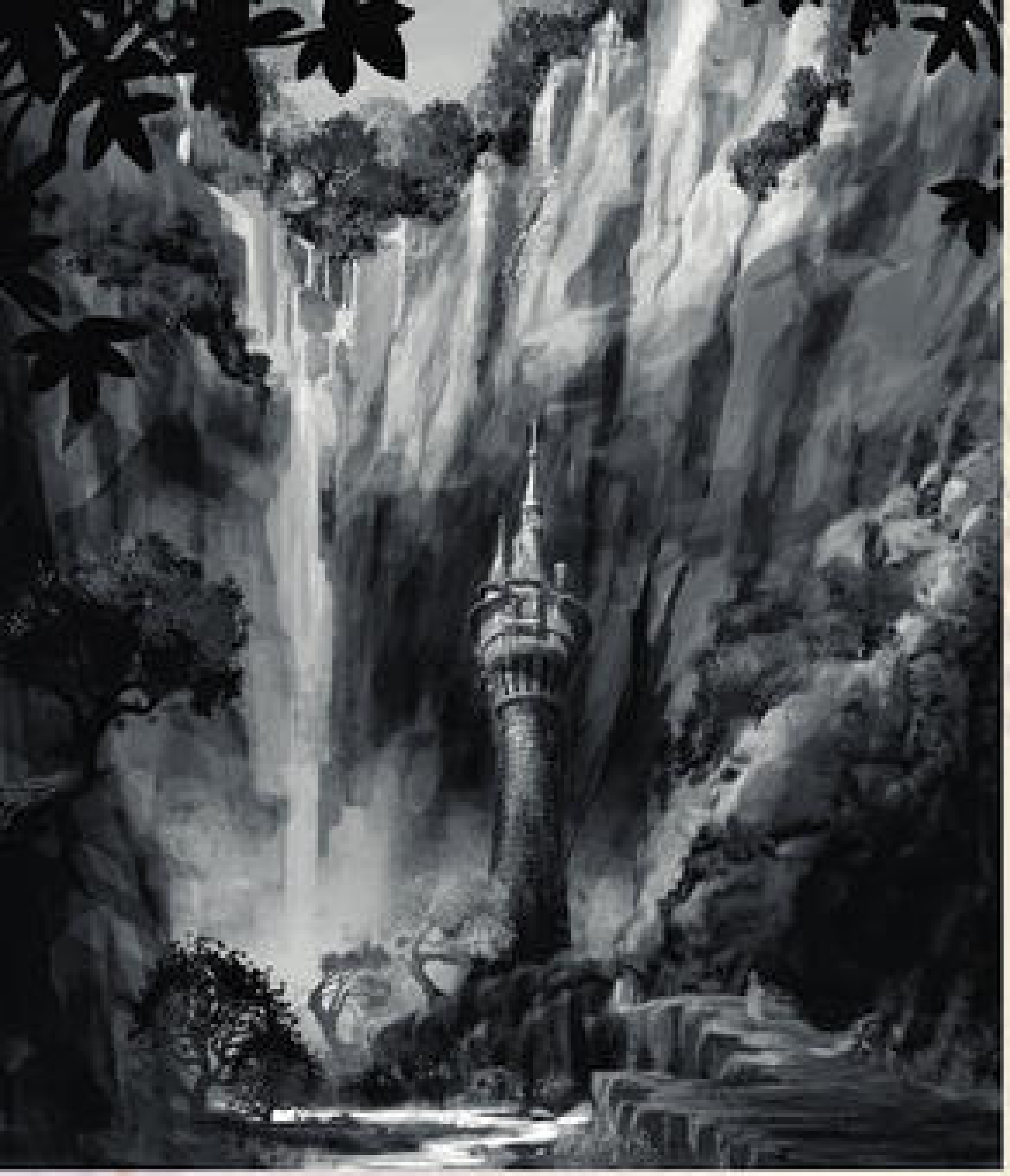
Douglas Rogers | Digital



Victoria Ying | Graphite

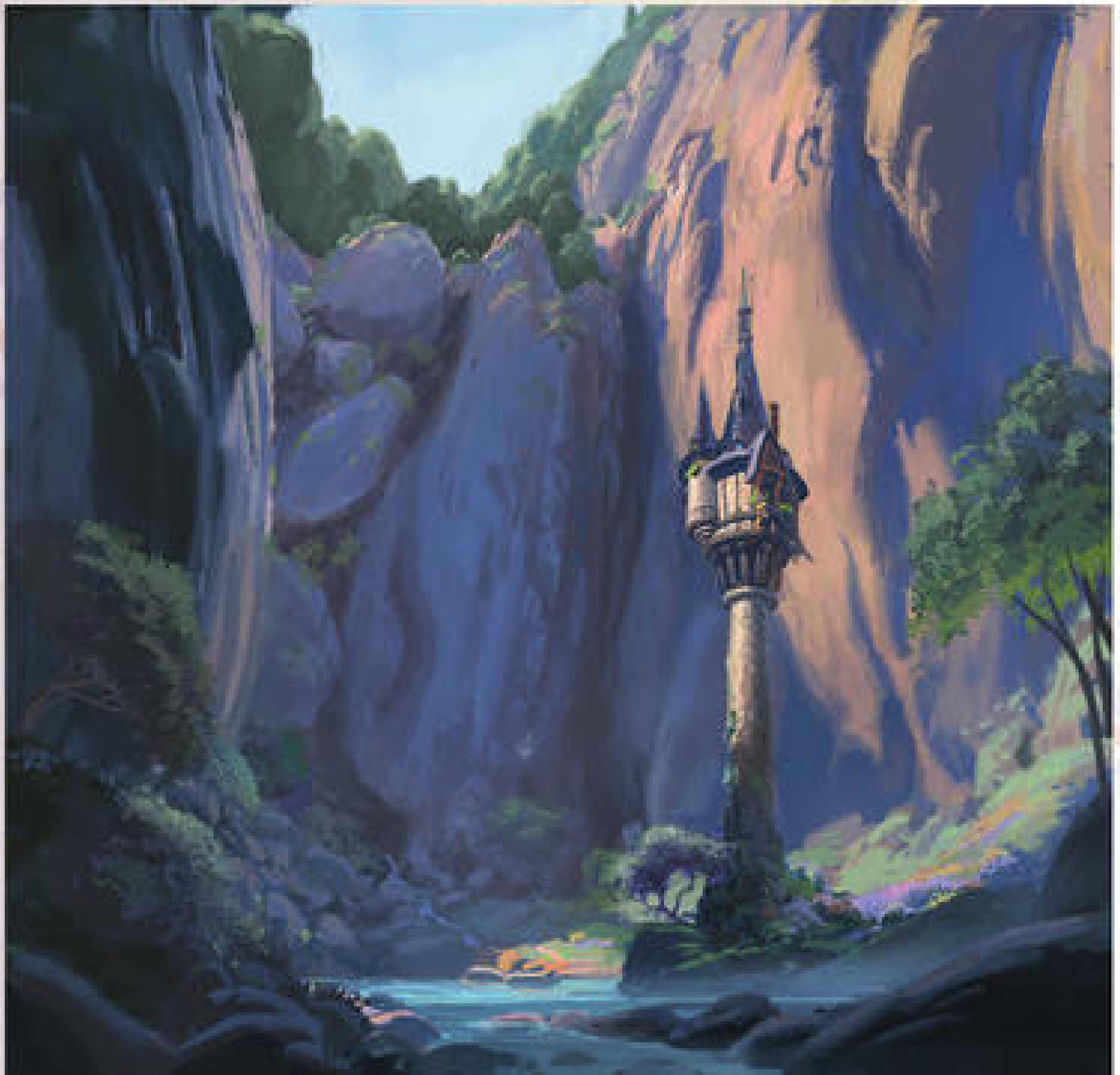


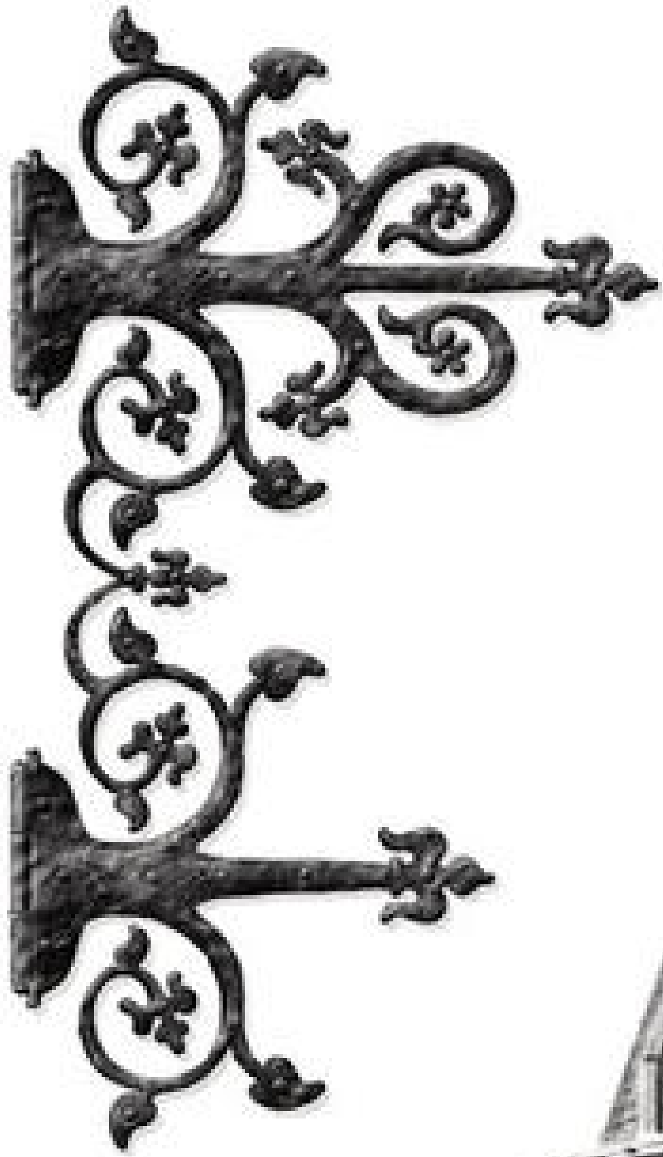
Dan Cooper | Digital



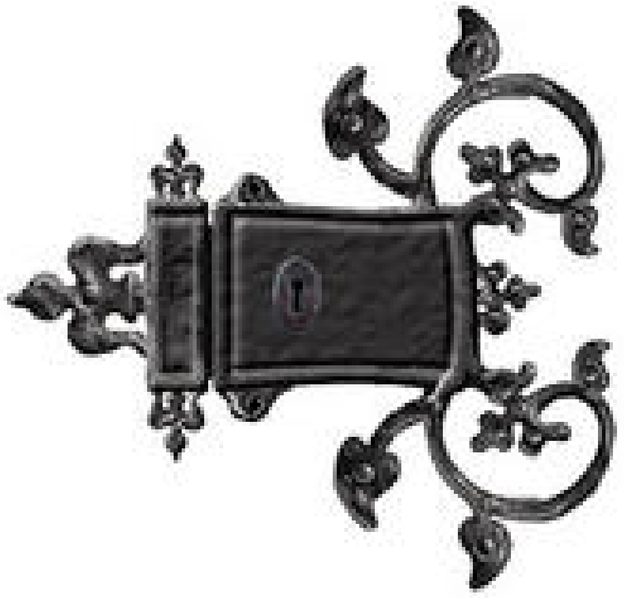
Douglas Rogers | *Graphite, Digital*

David Goetz | *Digital*

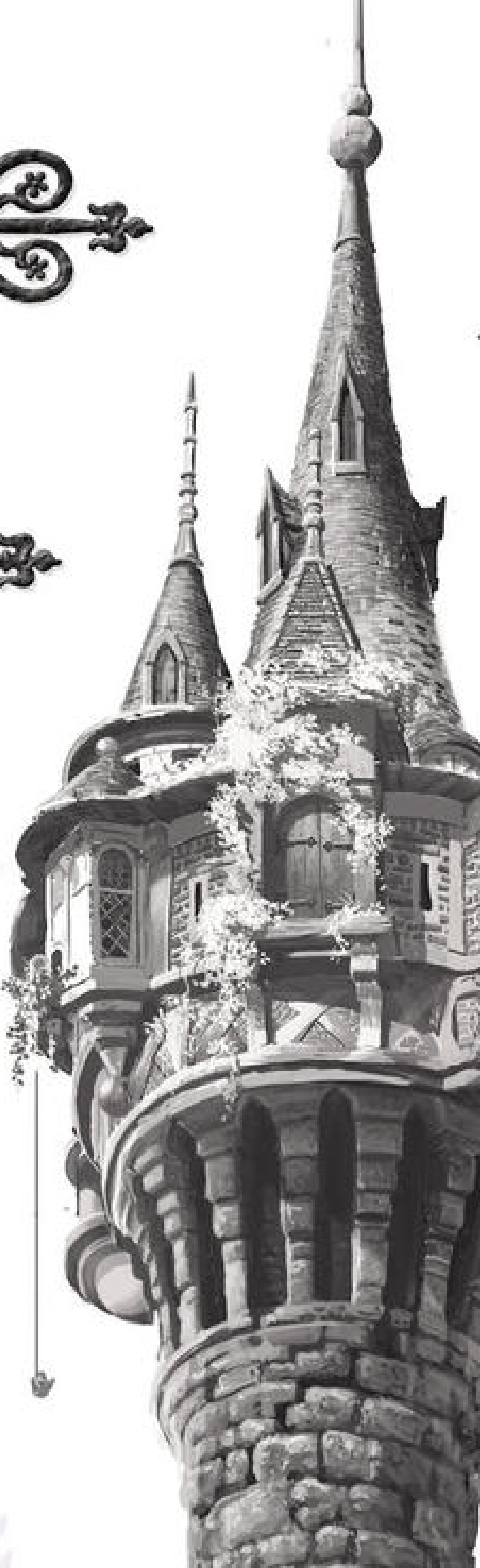




Douglas Rogers | *Digital*



Douglas Rogers | *Digital*



Douglas Rogers,
Kevin Nelson | *Digital*

Graceful Graffiti

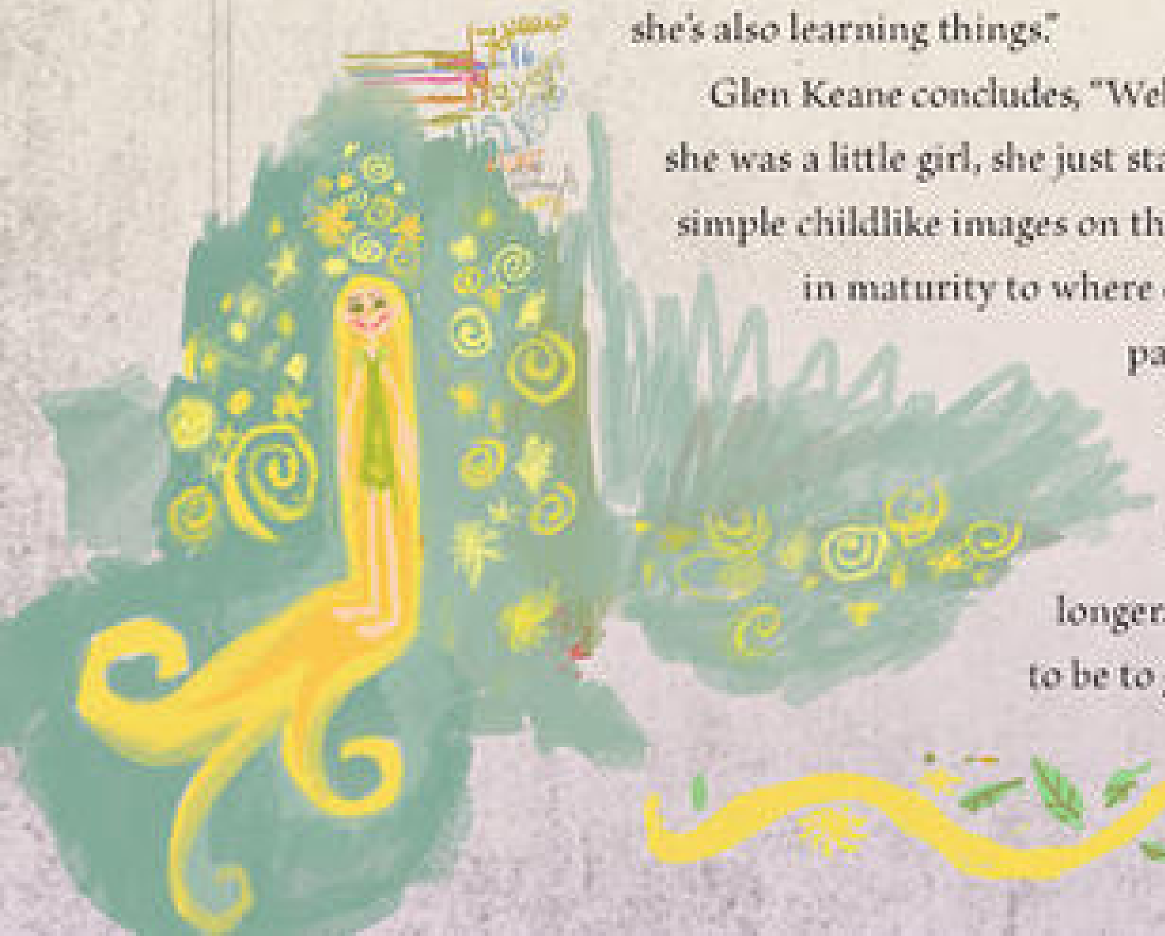
A Lifetime on the Wall

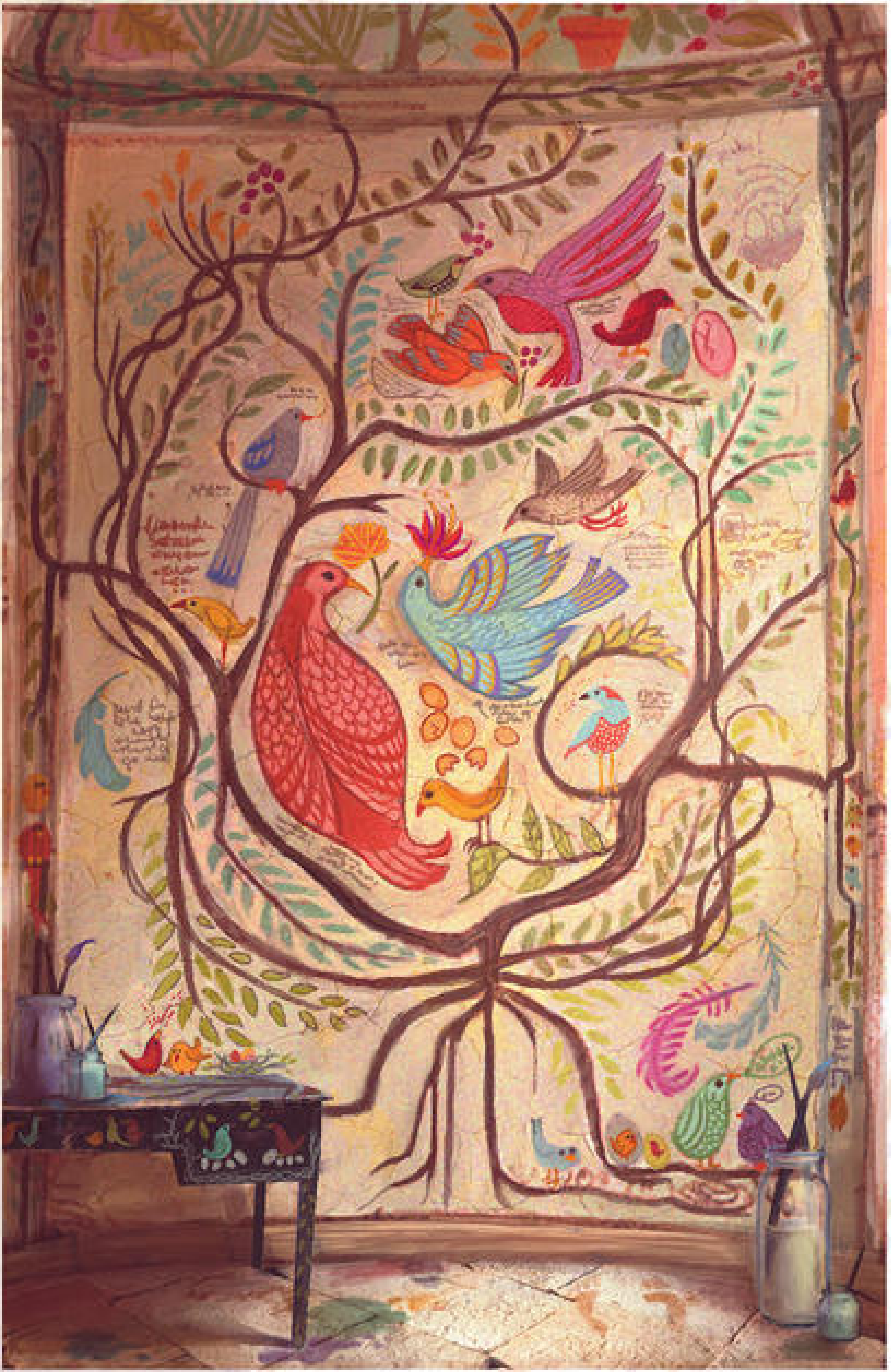
As might be expected, Glen Keane is as interested in what's inside as what's outside. "What's most interesting about the art direction is the inside of the tower. To me, that is Rapunzel's world, and the idea that this girl is making her walls go away by painting on them—I love that."

Visual development artist (and Glen Keane's daughter) Claire Keane continues, "We didn't want it to be just decorative. This is all of her subconscious desires and all of her conscious desires. When I started trying to figure out what she would paint and how she would paint, I started looking into medieval drawings, and also the way other artists work with interconnecting their objects—Rapunzel paints on the walls and she paints on her furniture and it's all connected. I was trying to come up with a new language for the way she would paint."

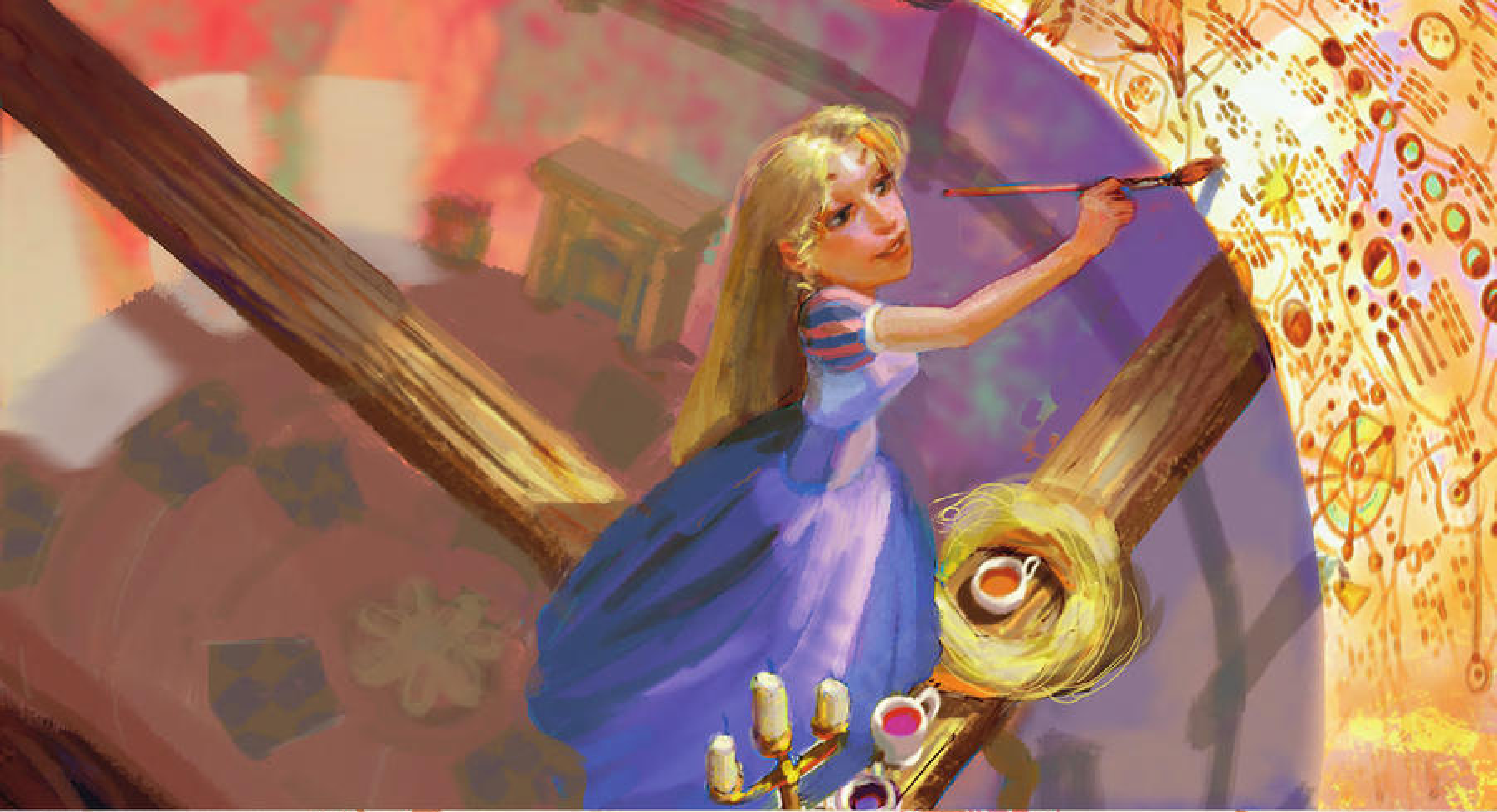
Claire Keane took a very personal approach to identifying Rapunzel's art. "I started on the weekends, and in the mornings, and whenever I was at home, documenting my life in a sketchbook, and turning it into Rapunzel. Cleaning up my house, putting away my clothes, separating the dirty from the clean. I'm singing while I'm doing it. That leads into this life-as-art thing, where everything Rapunzel is doing is another opportunity for art. Nathan and Byron also wanted her to feel a little analytical, as if she's documenting things that she's discovering. So it's not just about her art, she's also learning things."

Glen Keane concludes, "Well, you start off when she was a little girl, she just started painting very simple childlike images on the wall. It progresses in maturity to where every square inch is painted. When we're starting the story, there is no room left on this wall any longer. Her next step has to be to go out."



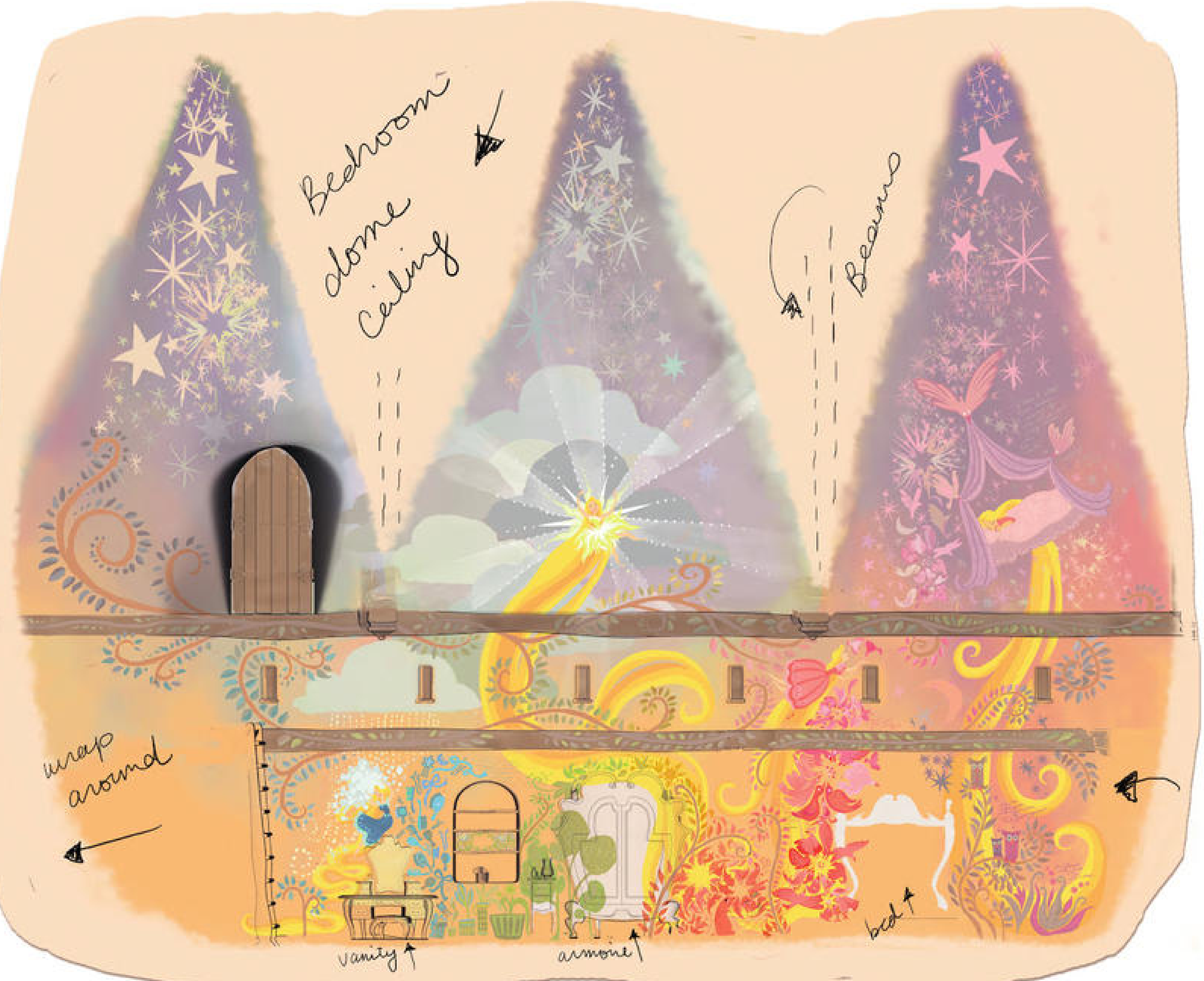


Claire Keane | Digital

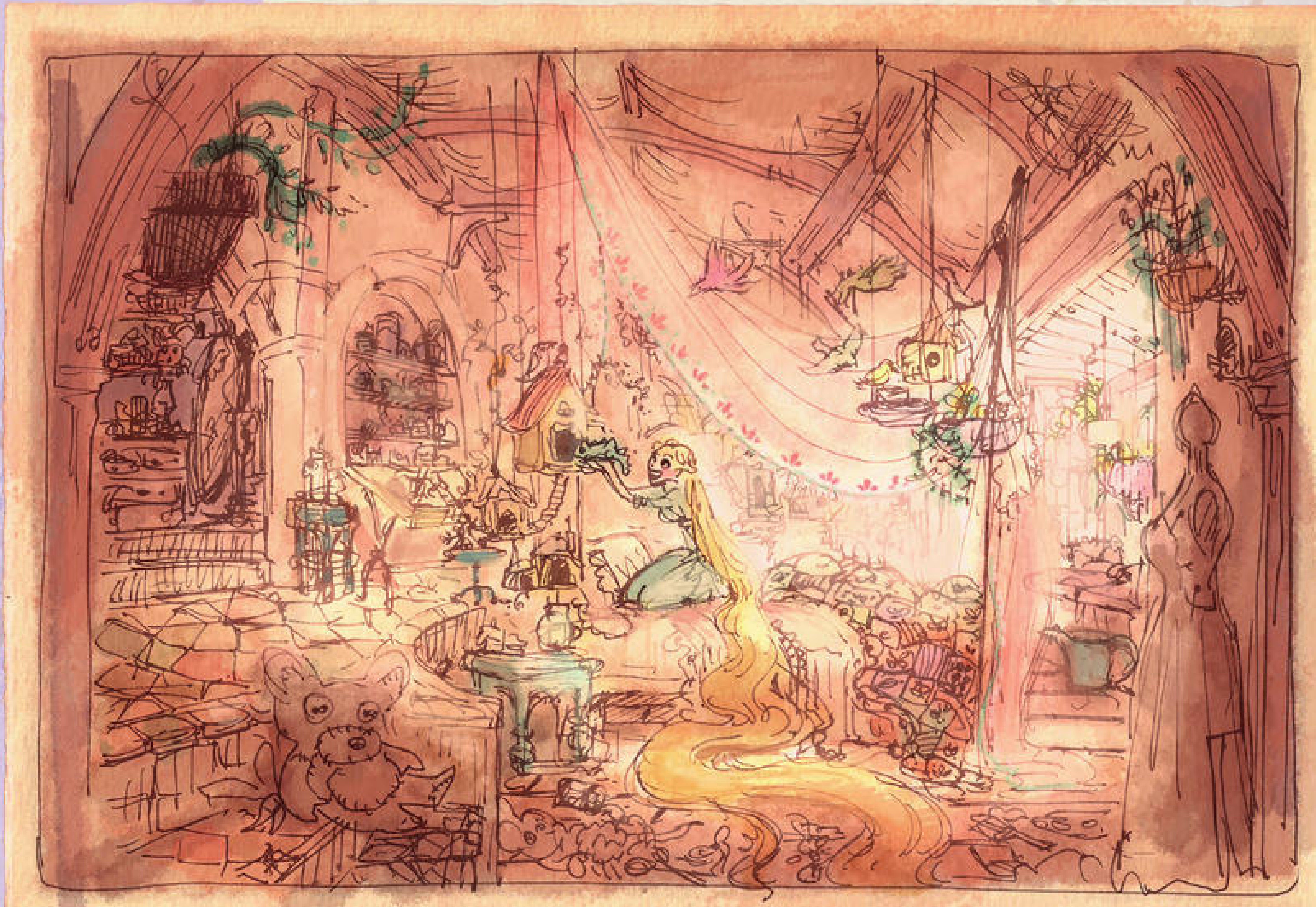


Dan Cooper | *Digital*

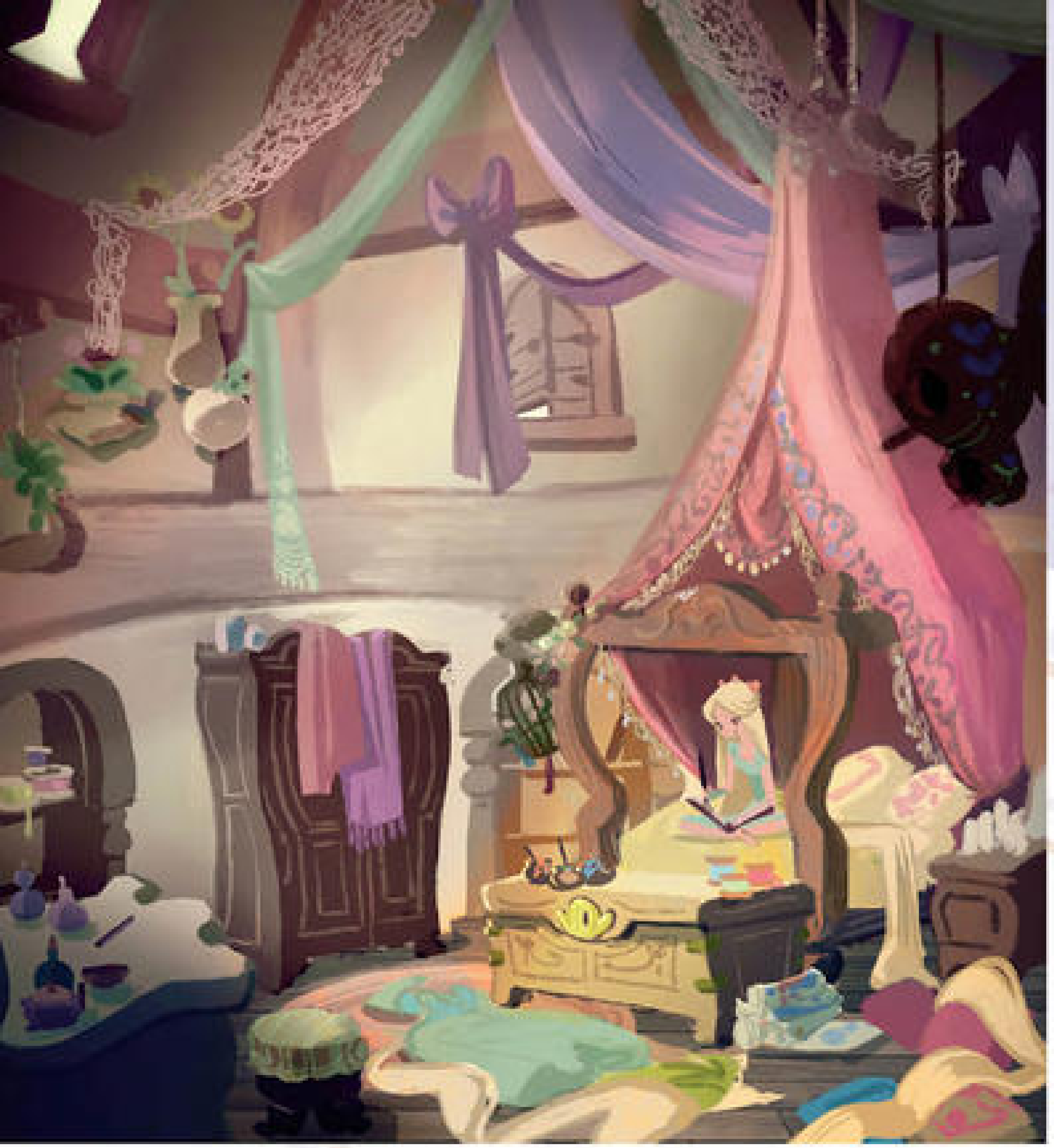
> Once I started [the mural art], I realized, oh, so many of the things that I was trying to explore in her character were coming out here.
>
> —Claire Keane


Bedroom
dome
ceiling
Beams
wrap
around
vanity
armoire
bed

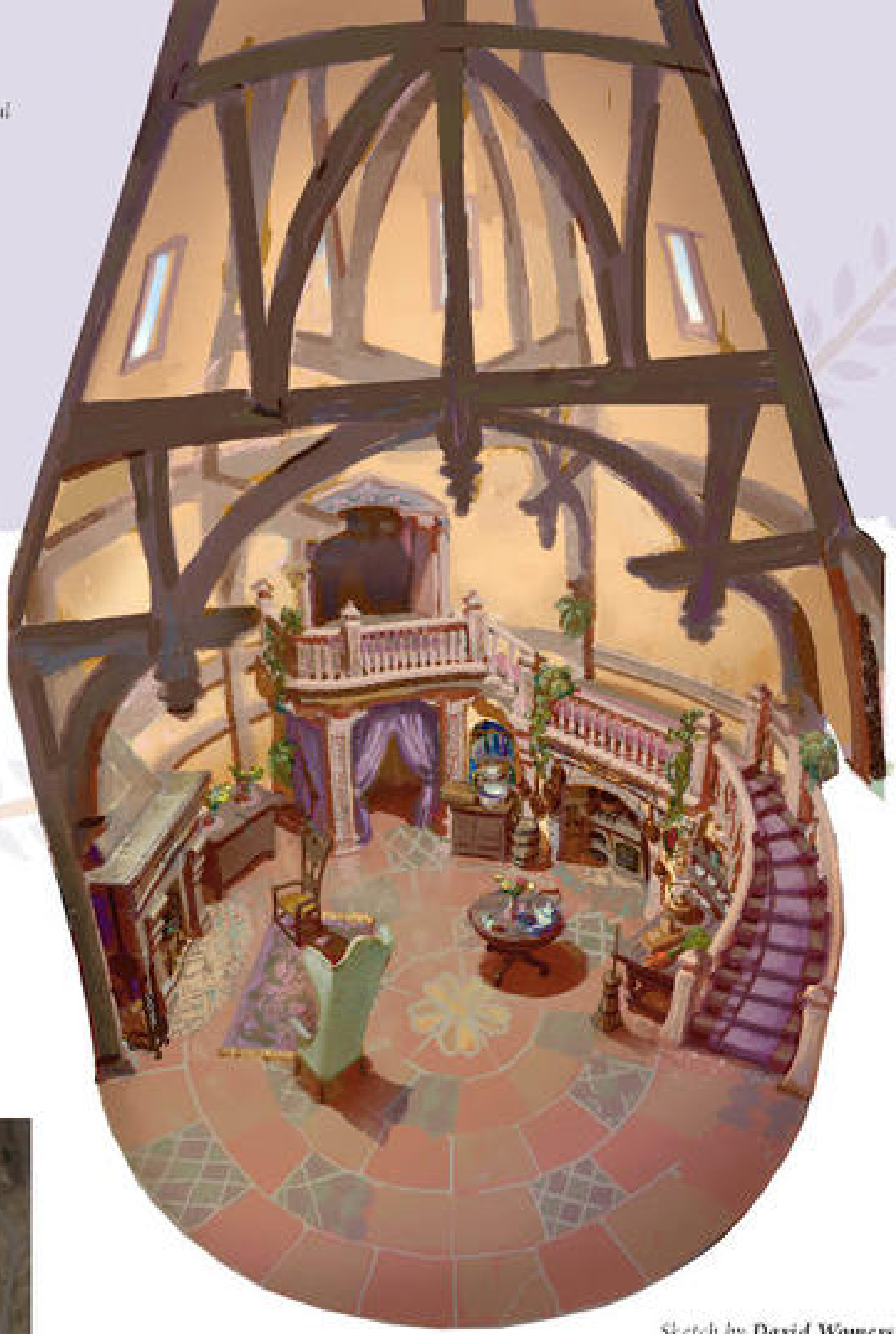
Claire Keane | *Digital*



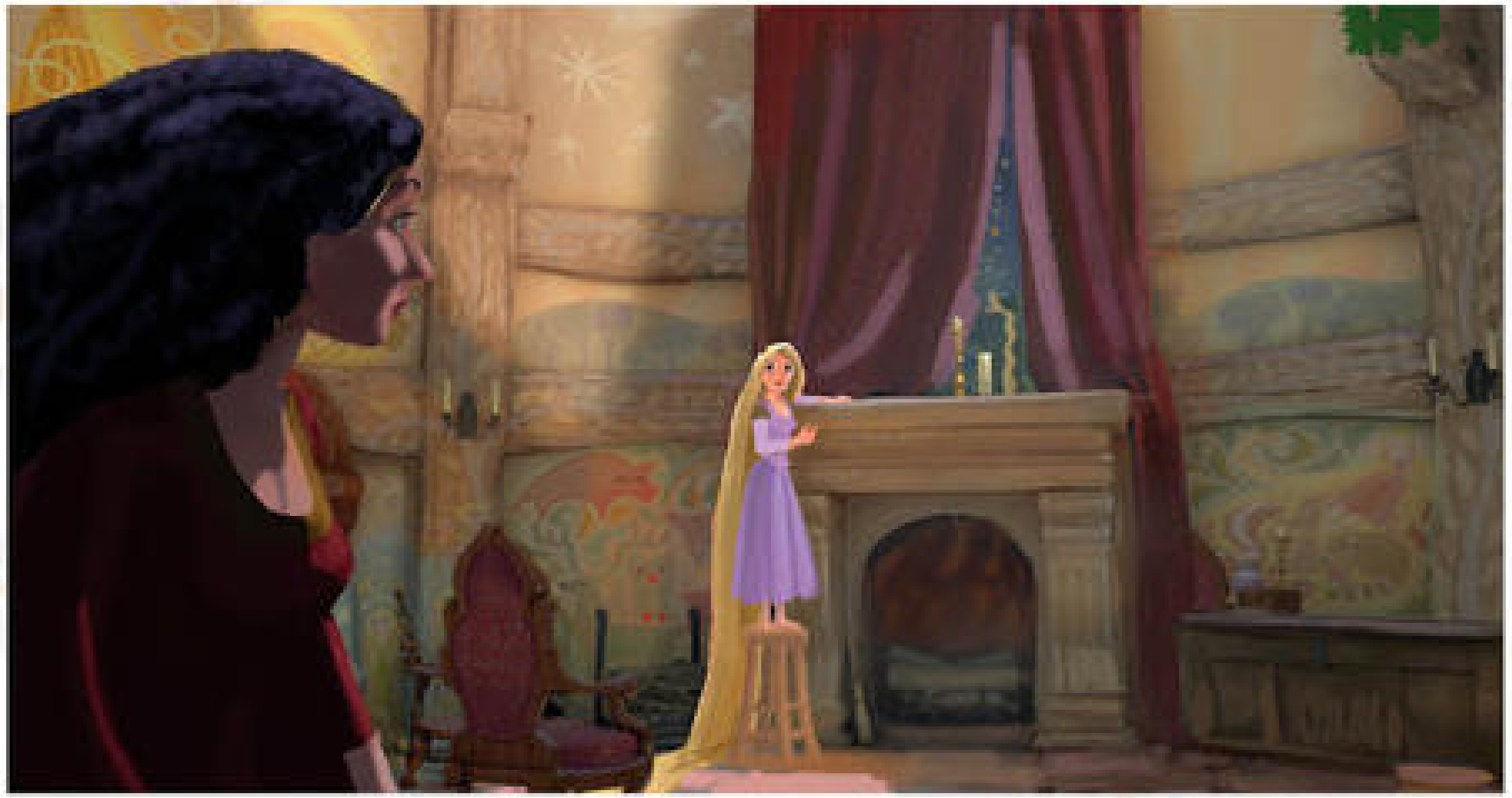
Claire Keane | *Digital*



Victoria Ying | *Digital*

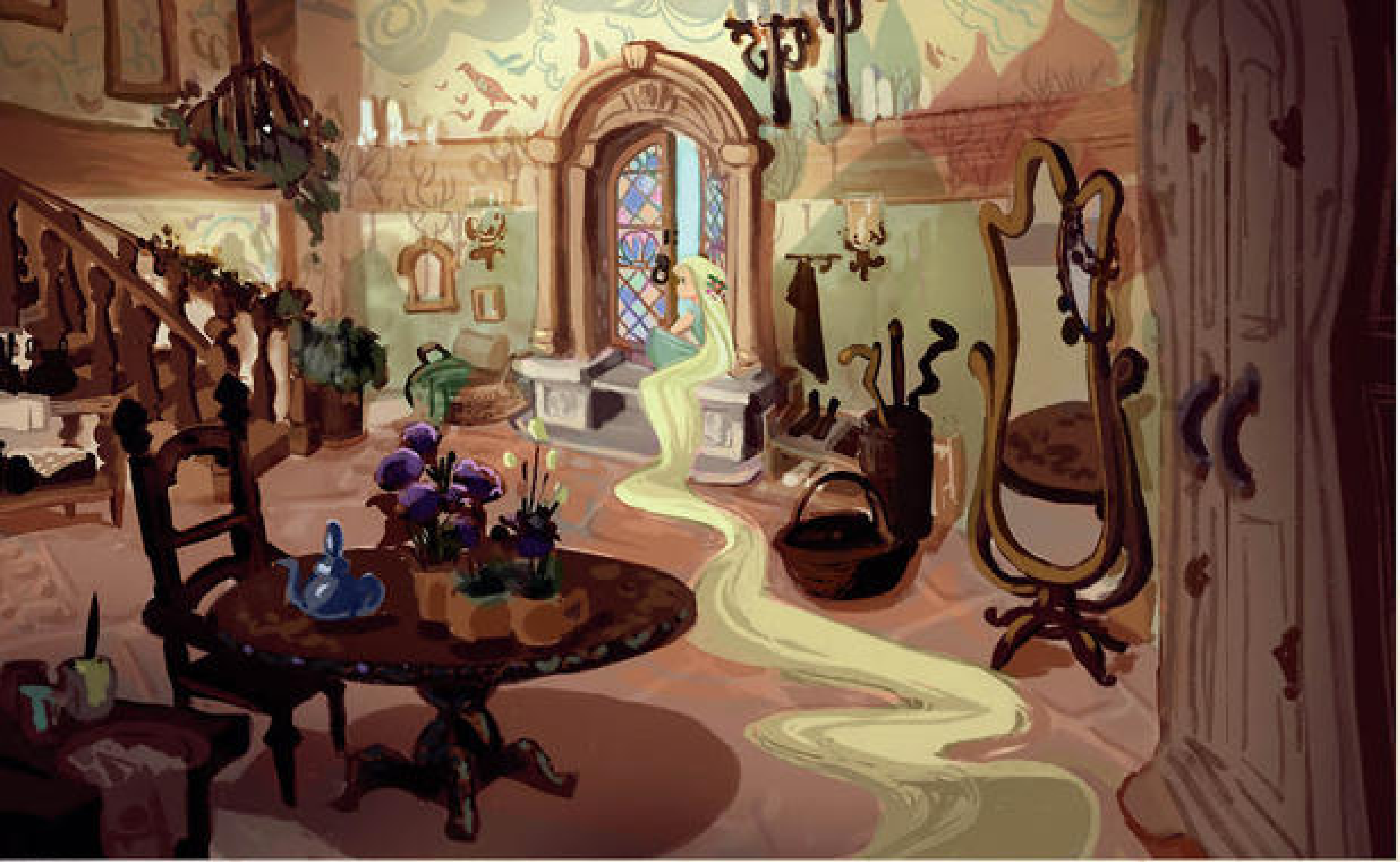


Sketch by ***David Womersley,***
painted by ***Dan Cooper*** | *Digital*



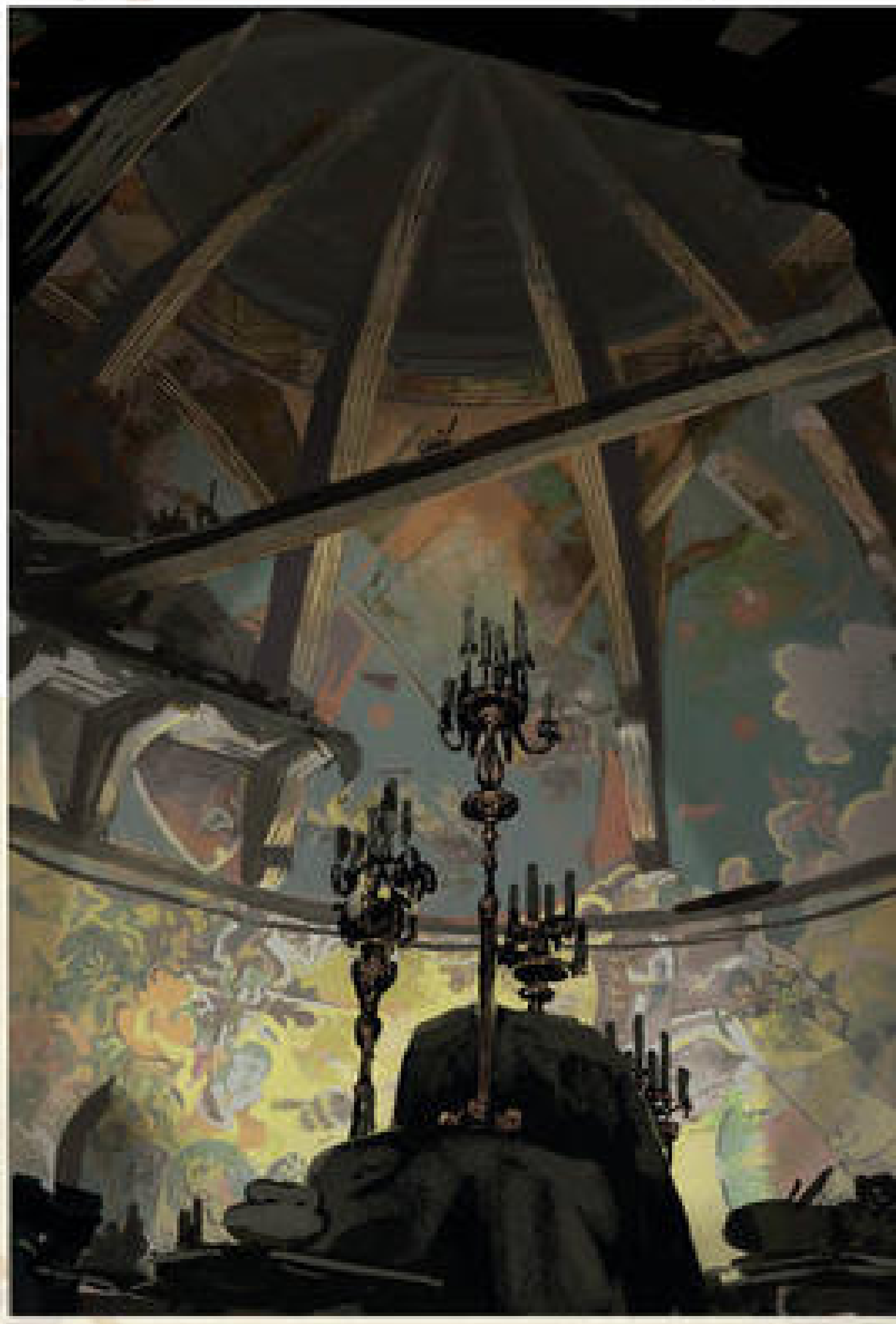
Lighting Key | ***David Goetz*** | *Digital*

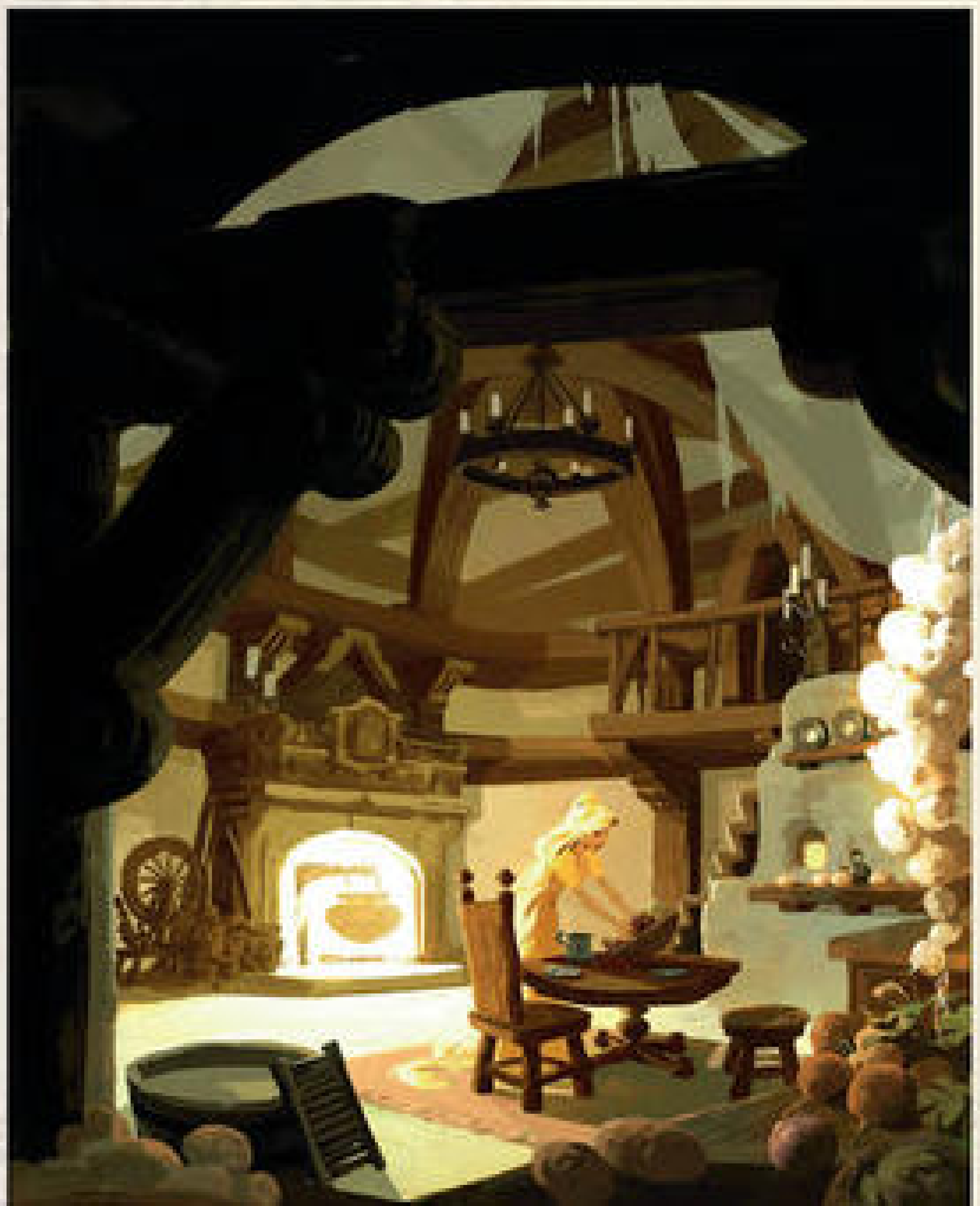
This feels like a totally fresh Disney fairy tale. This doesn't feel like any of the other ones, but at the same time, it does feel like the other ones.
—Nathan Greno



Victoria Ying | *Digital*

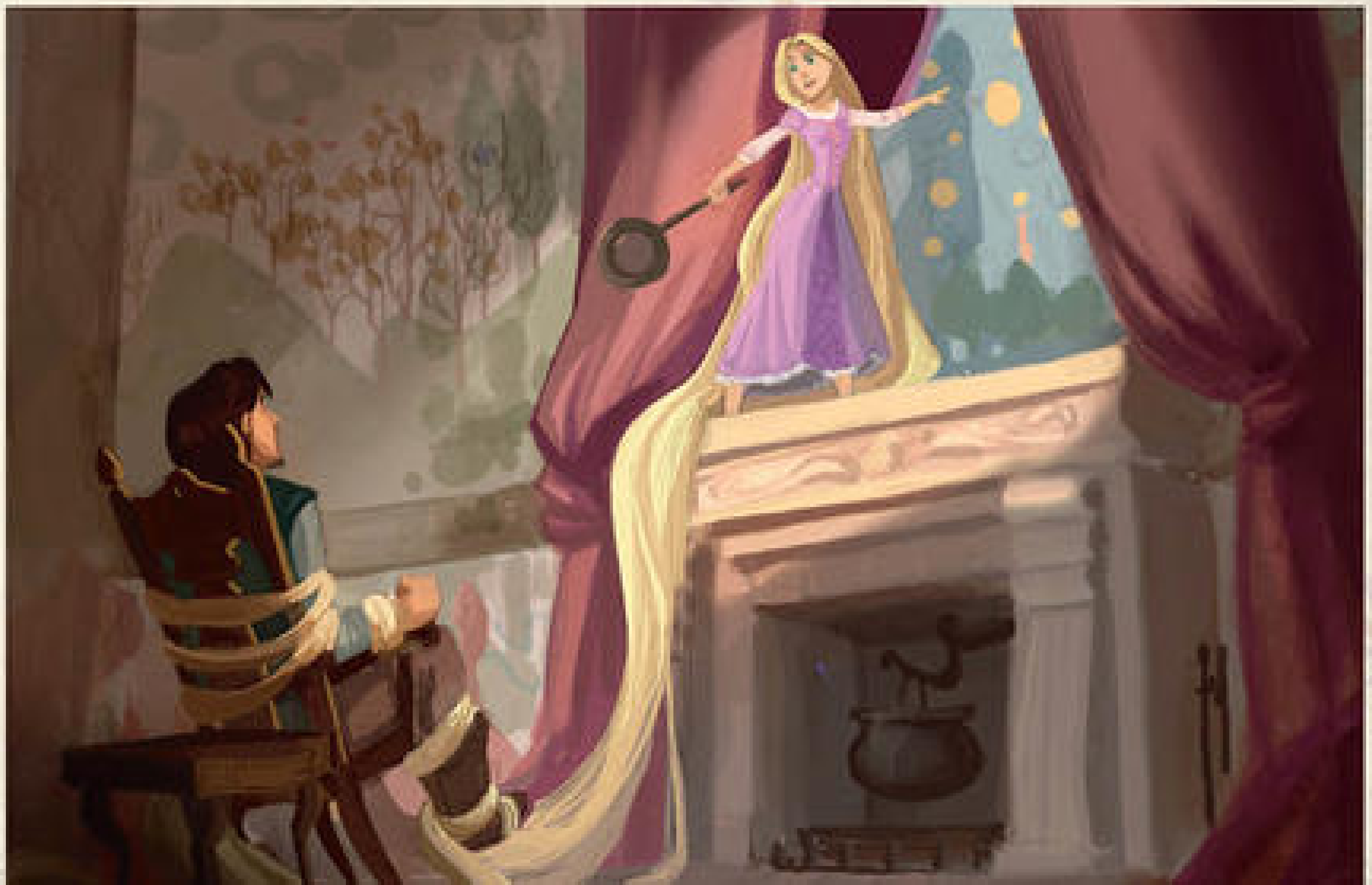
Kevin Nelson | *Digital*





Kevin Nelson | *Digital*

Victoria Ying | *Digital*



Finding Rapunzel

The Elevated Prisoner

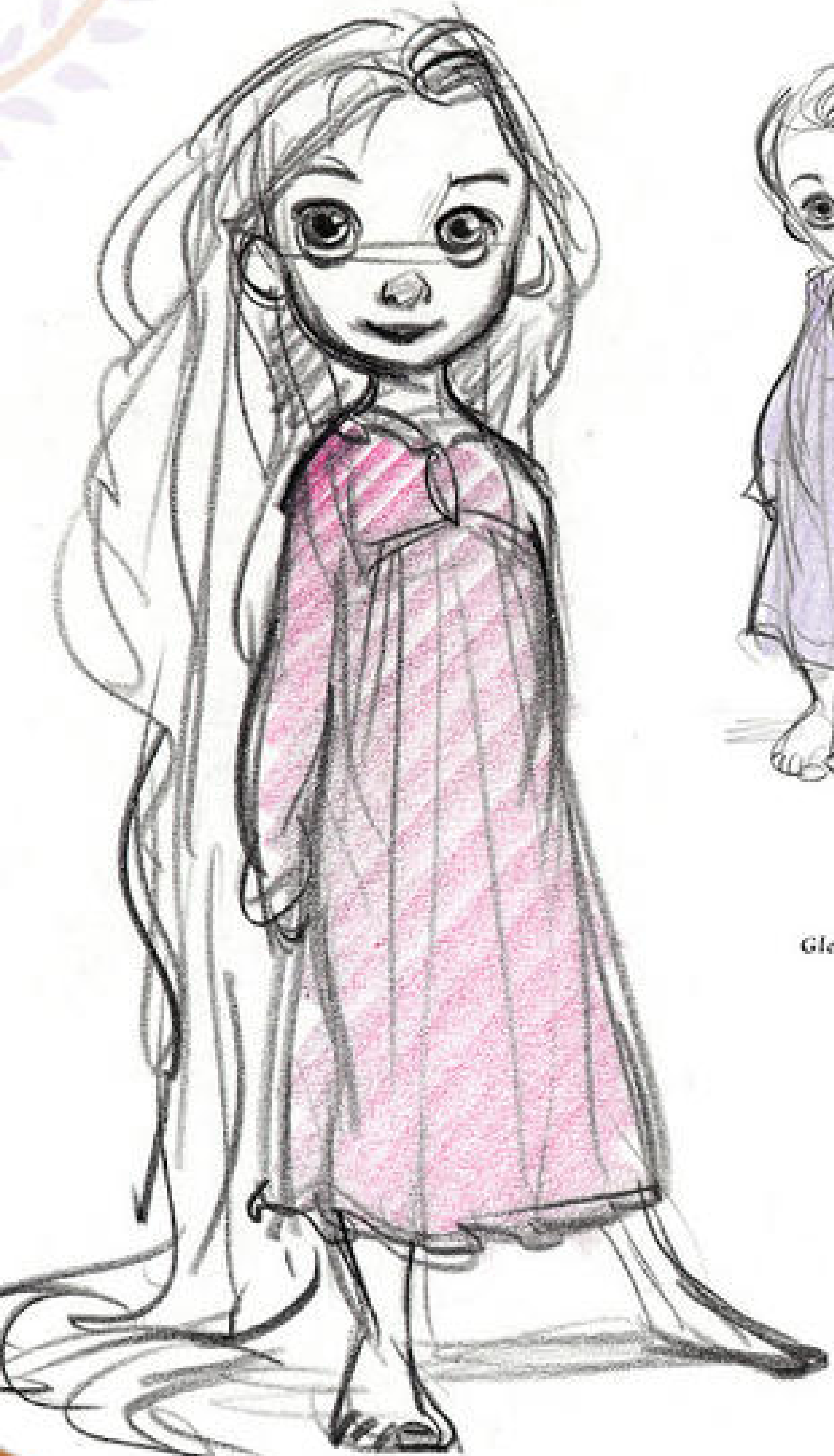
The tower setting for the heroine was fairly easy to design, especially when compared to the heroine herself. "Well, she's been very . . . difficult," Glen Keane admits. "With Rapunzel, anytime you'd focus on her, she'd just vanish. This is a girl who doesn't know that she's the princess, so she can't be longing to get out to become the princess. She doesn't actually know that she is. And as far as she knows, the outside world is bad, so she feels safe in there. She *wants* to be safe, and it was a problem until we actually started to let her have drive."

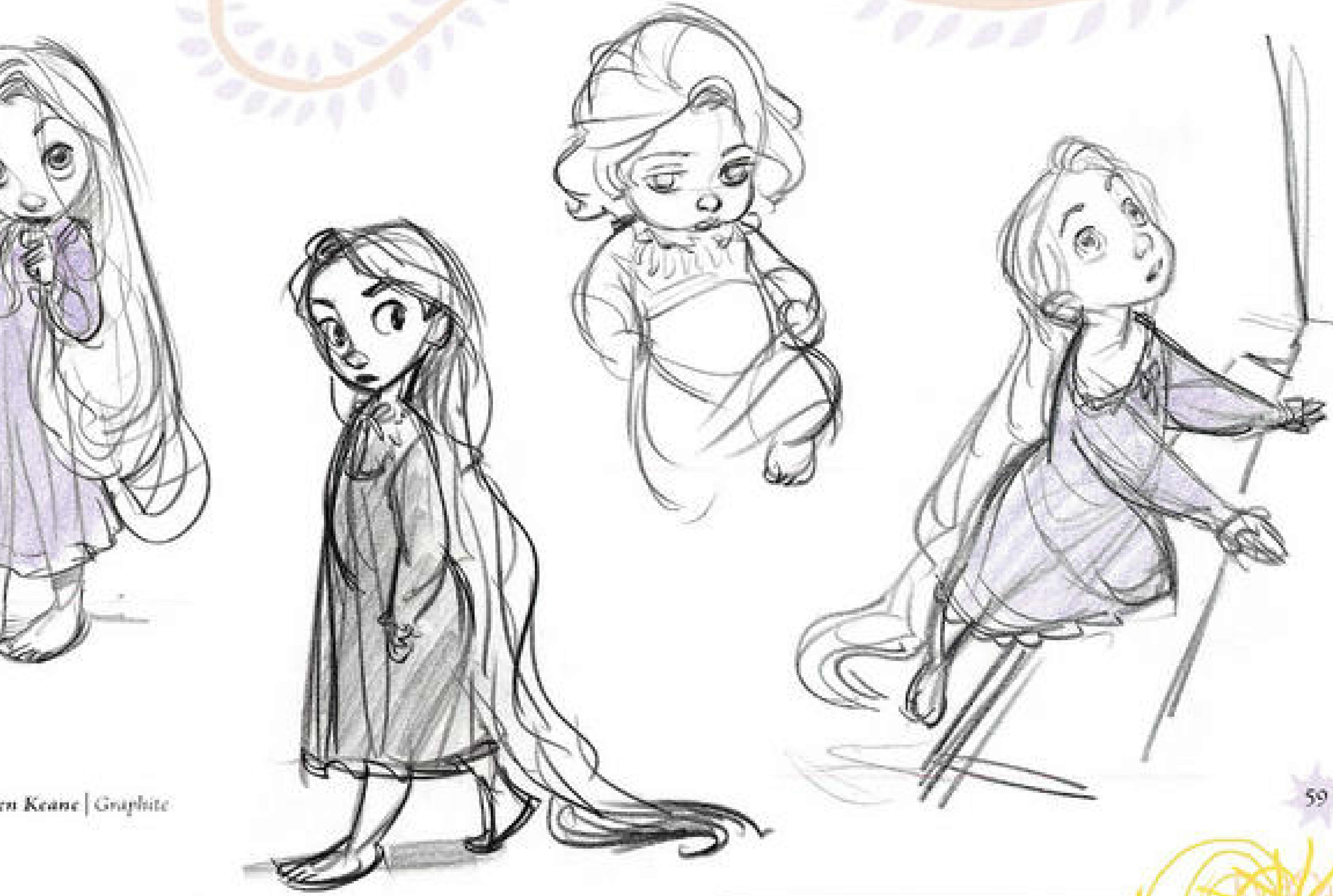
"We just couldn't put our thumb on her predicament," Roy Conli says. "We played for a long time working with the concept of a negative 'I Want' song, working with the concept that as far as she knows her life is wonderful; her viewpoint was 'what more could I ever need?' We were trying to be too clever for our own good. Rapunzel now has an opening song called 'When Will My Life Begin?' So she's cognizant of the fact that there's something missing in her life."

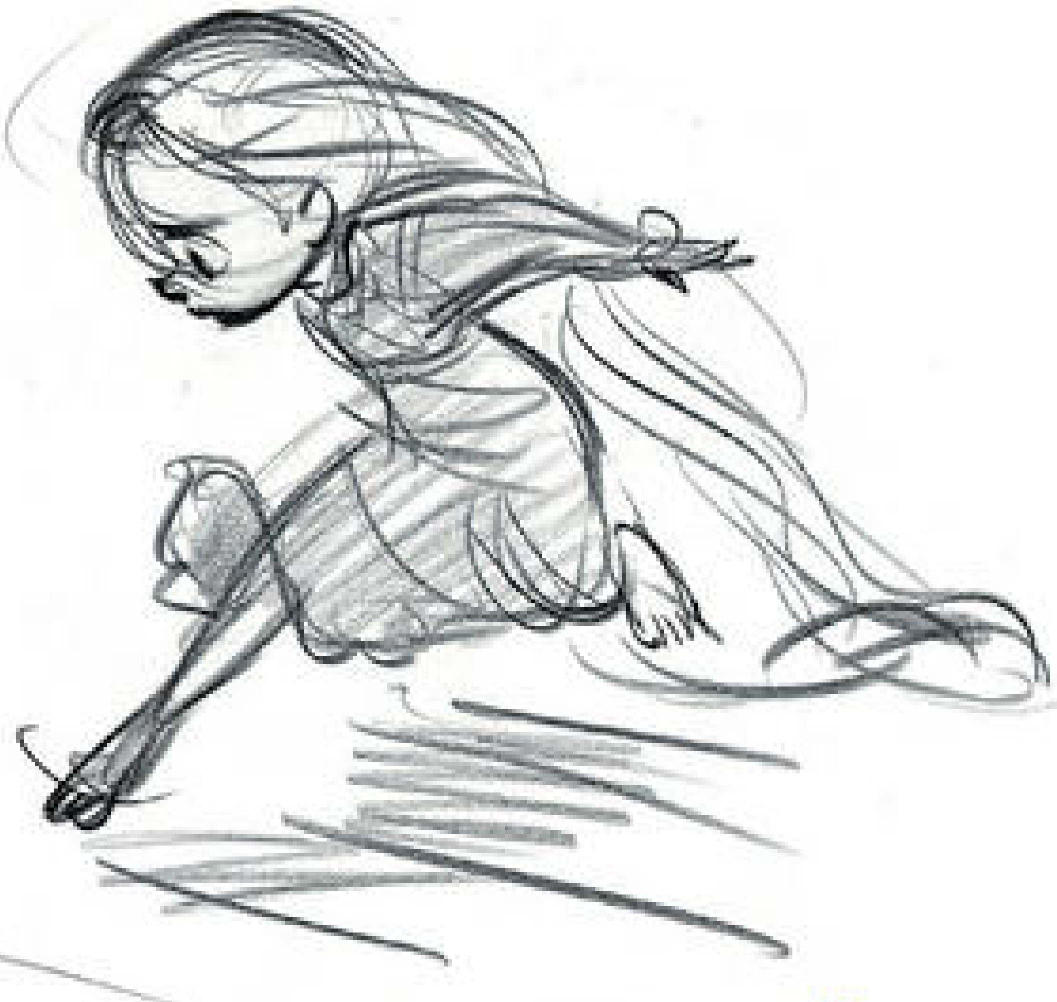
Animation supervisor Clay Kaytis says, "I think that Rapunzel's character has a message that audiences will understand, either because they have the perspective that comes with growing up, or they're wondering what they will become because they're young. It's the question, when does my life begin? It's this really cool universal thing, and you just want her to find out. If she stays in the tower, her life will be terrible."

Conli adds, "We needed to identify immediately what her predicament is and what she wants. The audience will know that her predicament is much more dire than she knows."

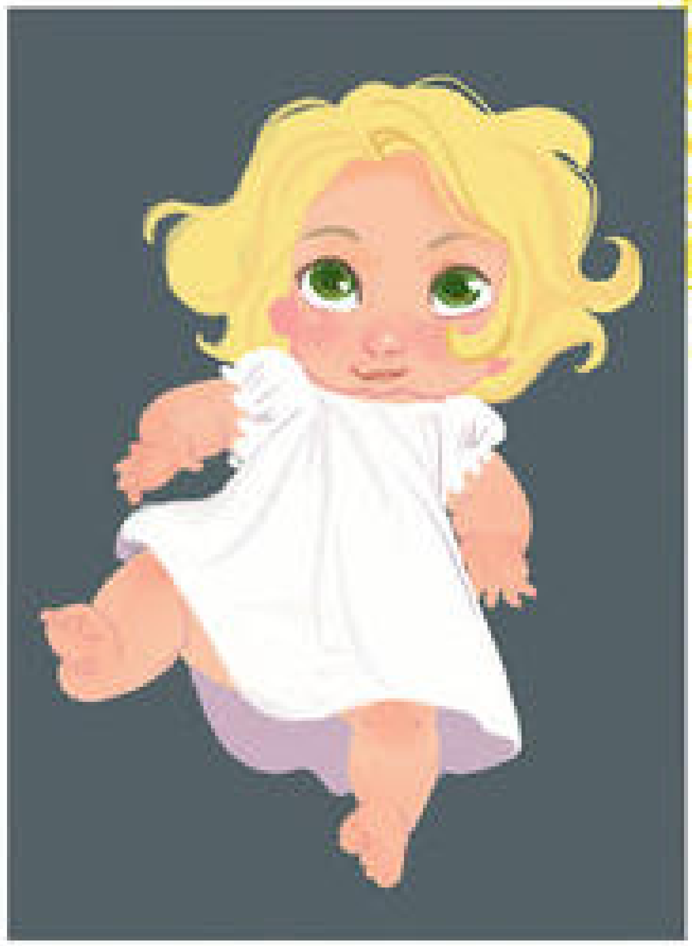
"That's what Rapunzel is," Glen Keane concludes. "We're starting the story with this young, vibrant, gifted person who has to get out and realize who she's meant to be. That's what the story is."



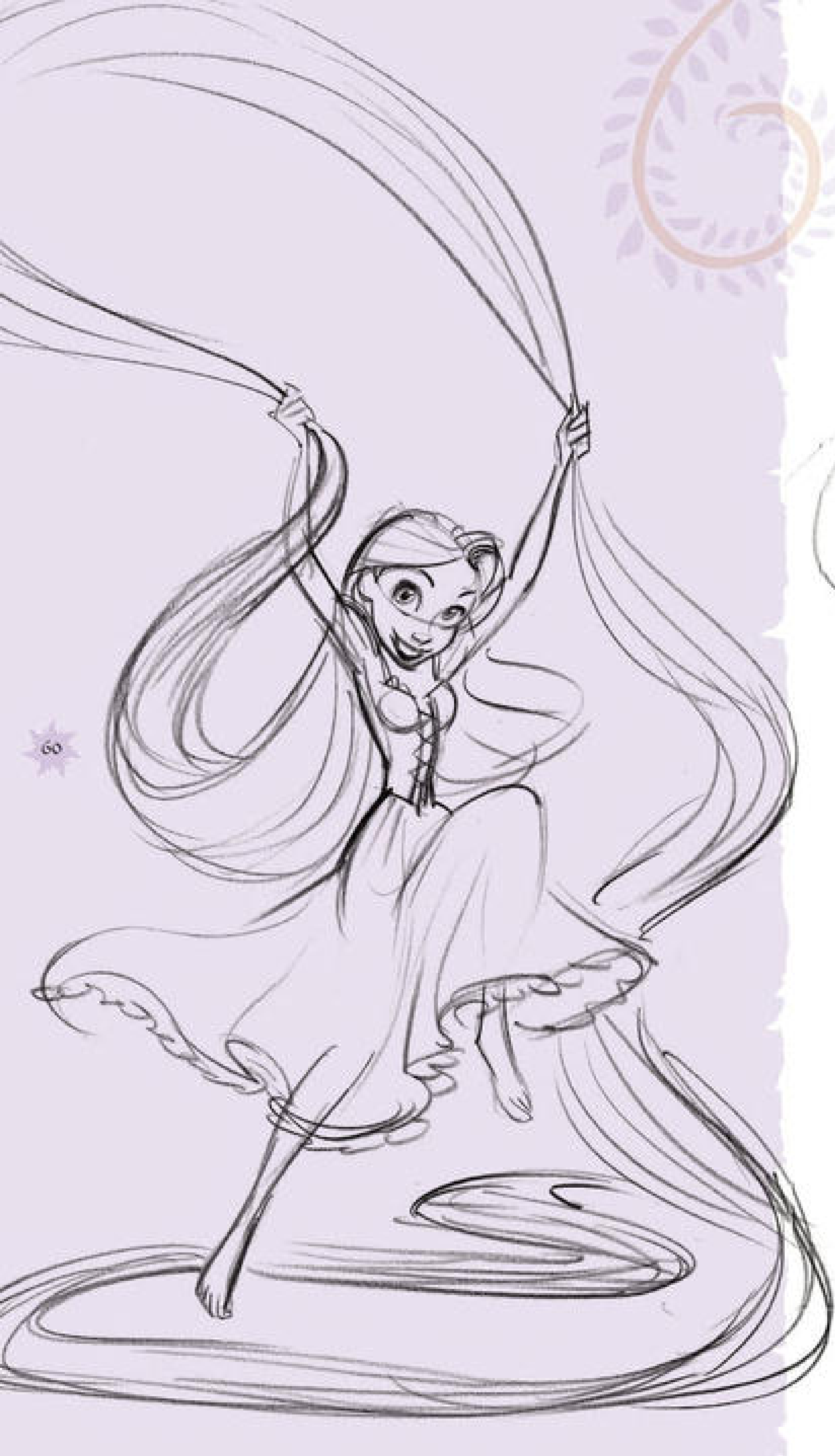


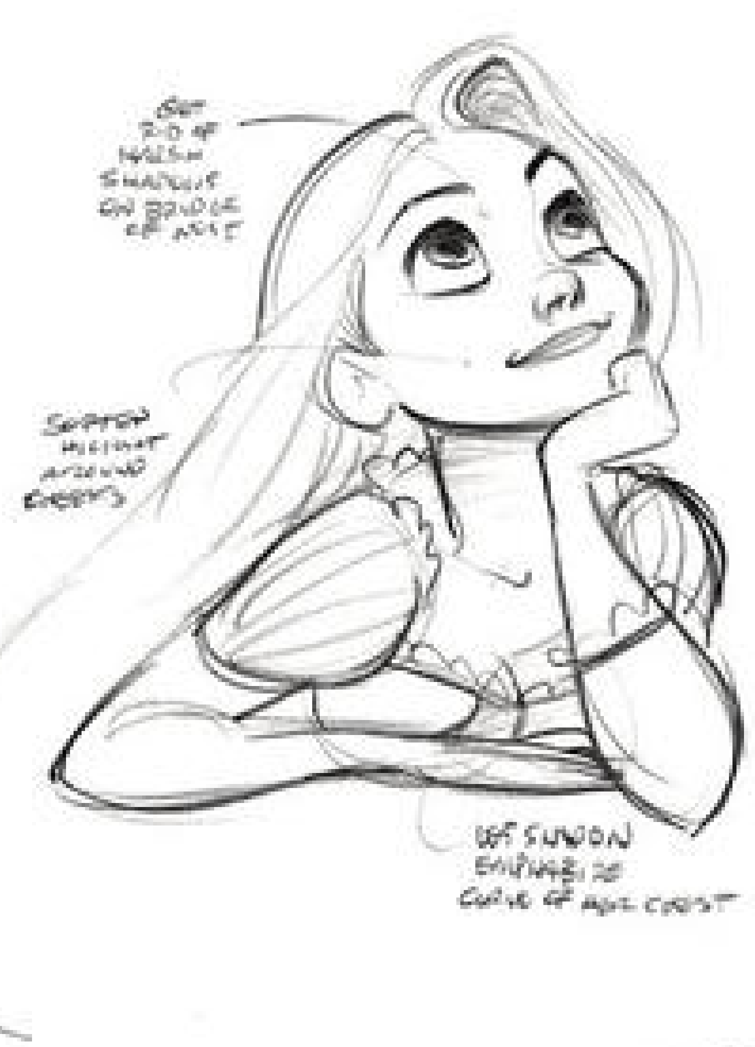


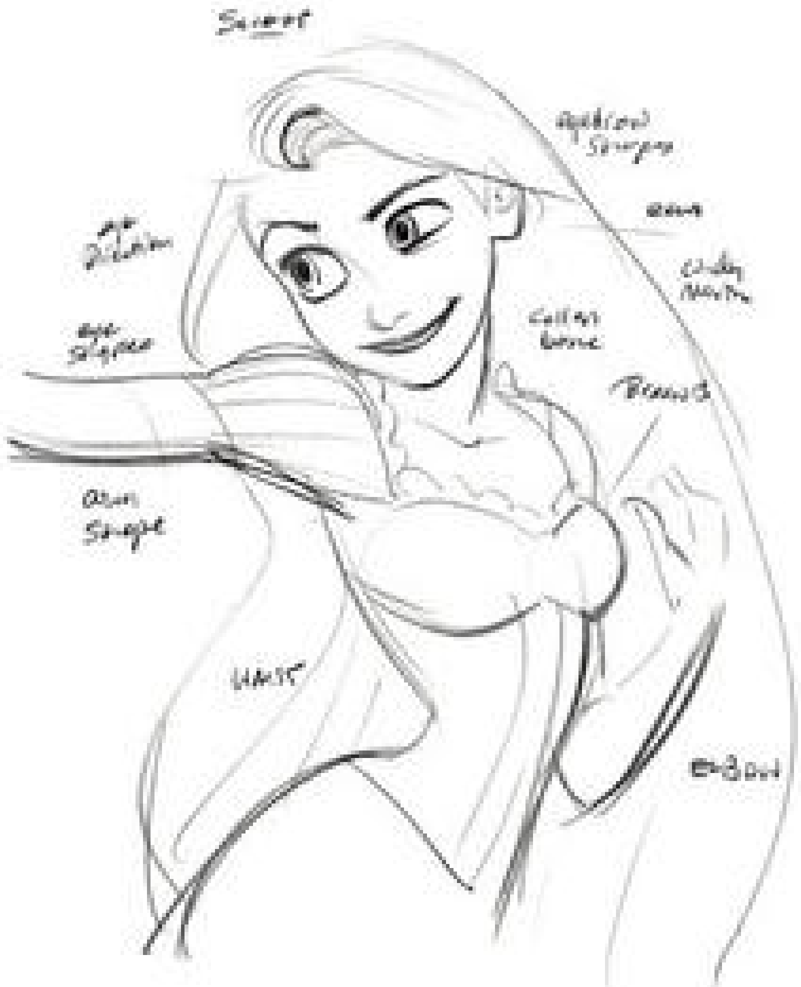
Glen Keane | *Graphite*

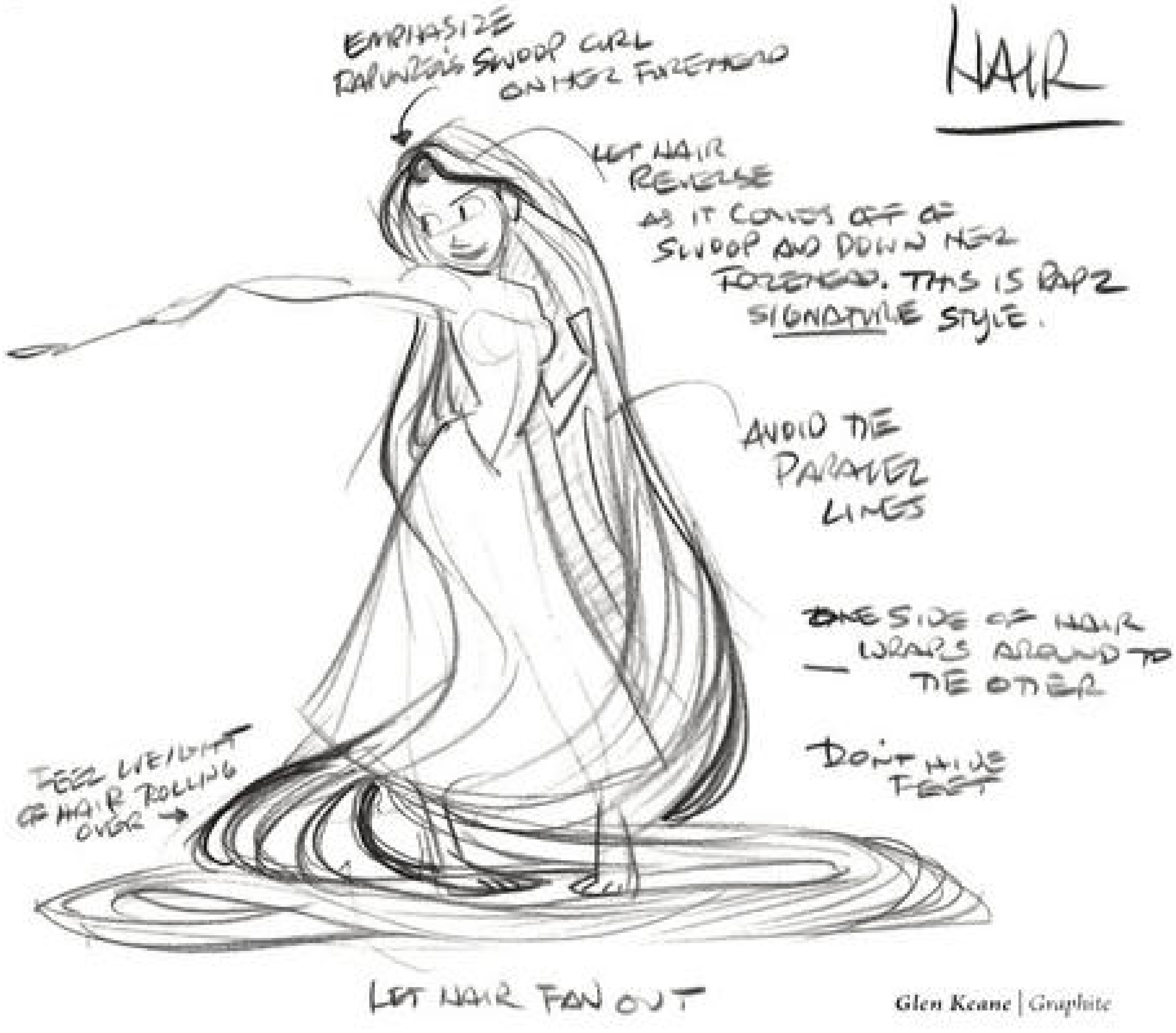


Victoria Ying | *Digital*

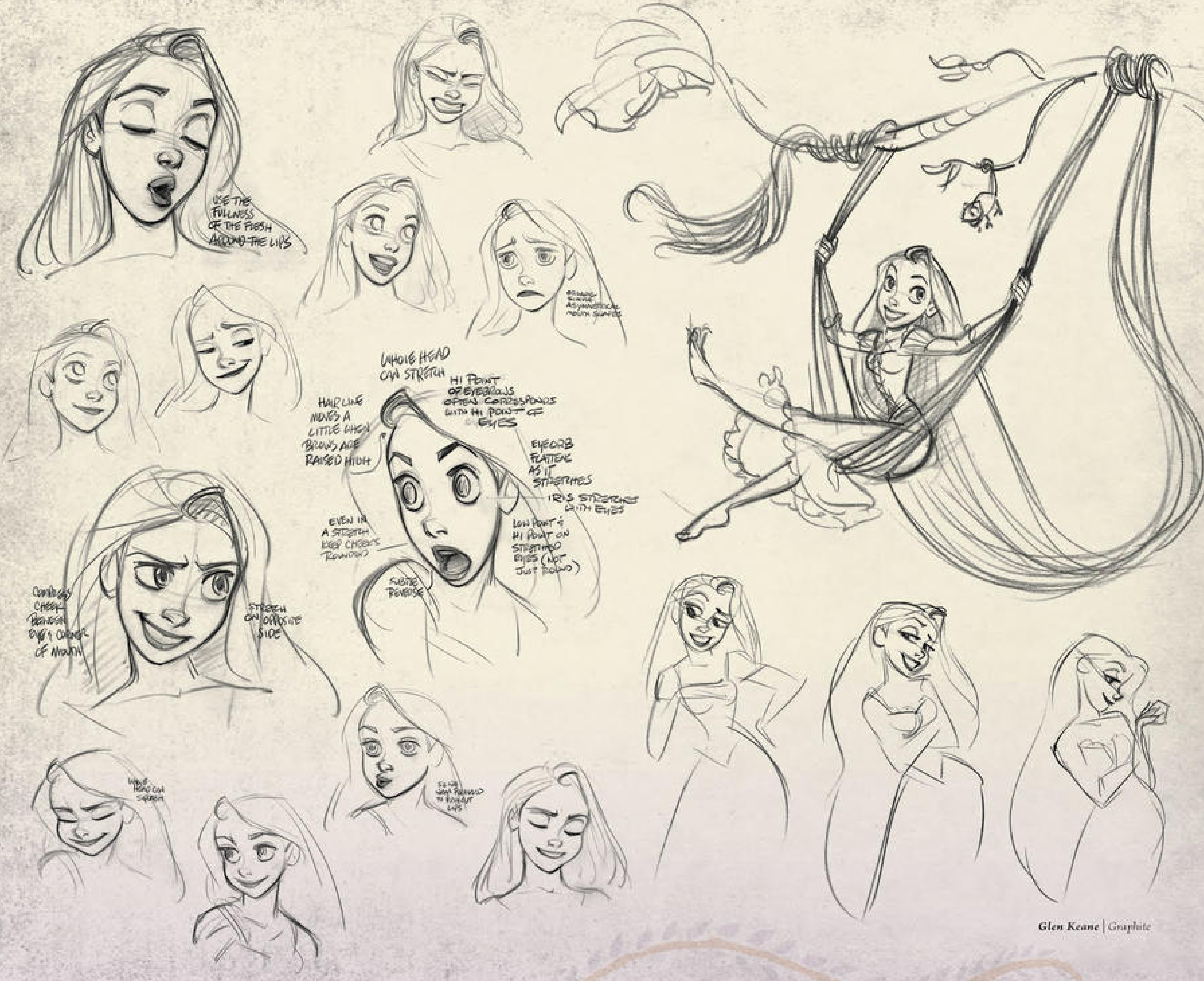



GET RID OF HARSH SHADOW ON BRIDGE OF NOSE
SOFTEN HAIRLINE AROUND CHEEKS
LET SHADOW EMPHASIZE CURVE OF HER CHEST

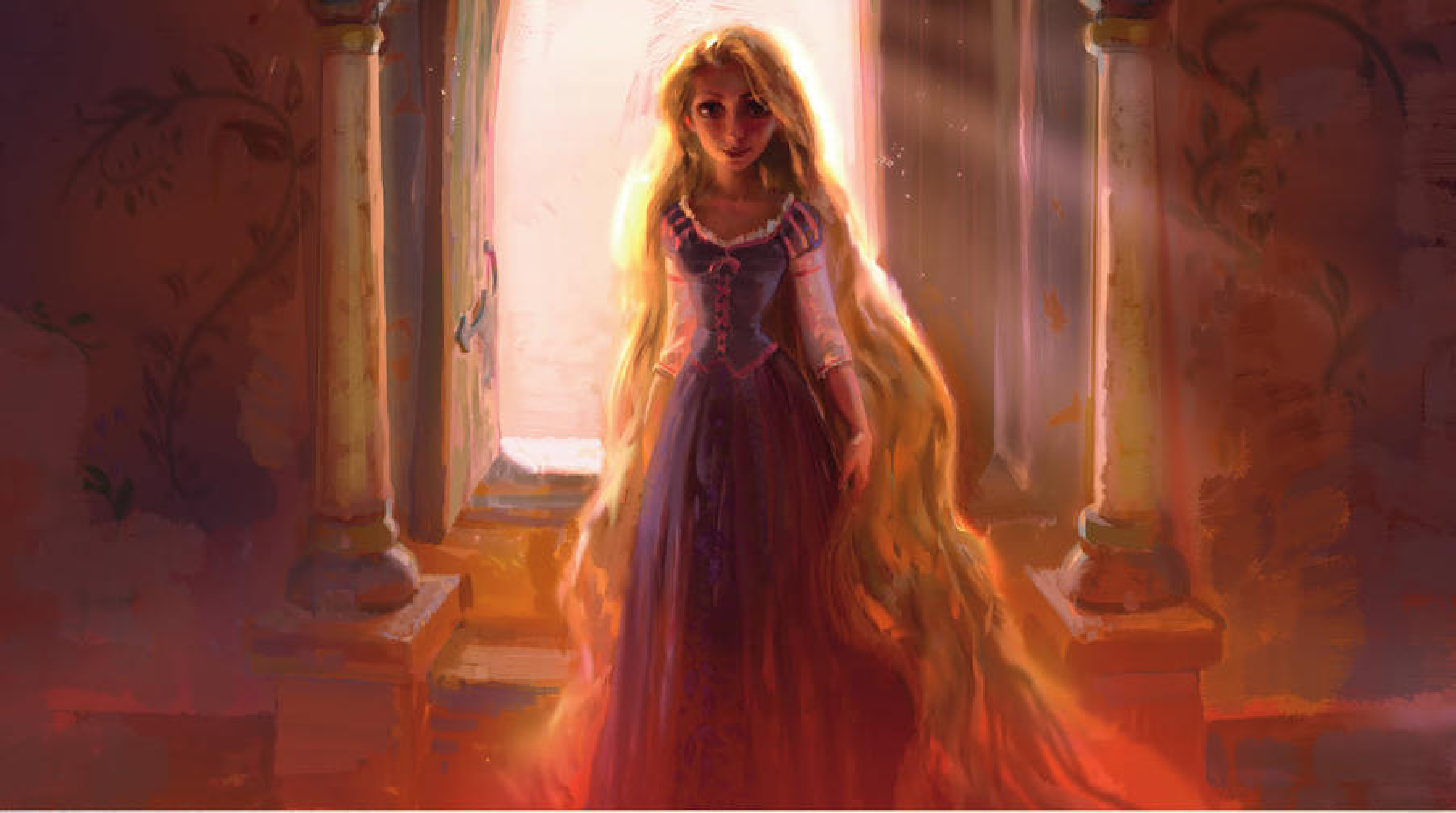

Sweet
Almond Shapes
Collar Bone
Arm Shape
Waist
Elbow


HAIR
EMPHASIZE RAPUNZEL'S SWOOP CURL ON HER FOREHEAD
LET HAIR REVERSE AS IT COMES OFF OF SWOOP AND DOWN HER FOREHEAD. THIS IS RAPZ SIGNATURE STYLE.
AVOID THE PARALLEL LINES
ONE SIDE OF HAIR WRAPS AROUND TO THE OTHER
DON'T HIDE FEET
FEEL WEIGHT OF HAIR ROLLING OVER →
LET HAIR FAN OUT

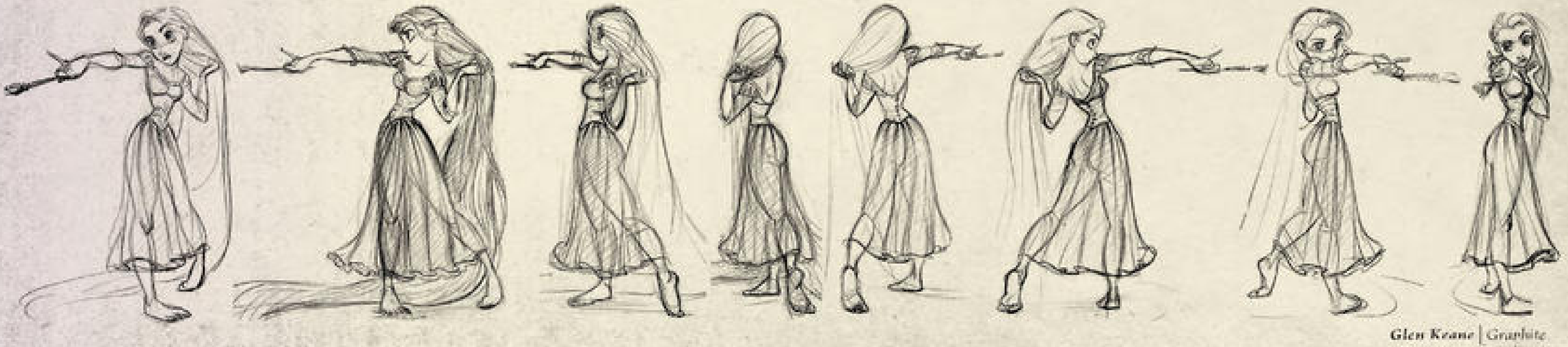
Glen Keane | *Graphite*


USE THE FULLNESS OF THE FLESH AROUND THE LIPS
ASYMMETRICAL MOUTH SHAPES
WHOLE HEAD CAN STRETCH
HAIRLINE MOVES A LITTLE HIGH BROWS ARE RAISED HIGH
HI POINT OF EYEBROWS OFTEN CORRESPONDS WITH HI POINT OF EYES
EYEORB FLATTENS AS IT STRETCHES
IRIS STRETCHES WITH EYES
EVEN IN A STRETCH KEEP CHEEKS ROUNDED
LOW POINT & HI POINT ON STRETCHED EYES (NOT JUST ROUND)
SUBTLE REVERSE
COMPRESS CHEEK BETWEEN EYE & CORNER OF MOUTH
STRETCH ON OPPOSITE SIDE
WHOLE HEAD CAN SQUASH

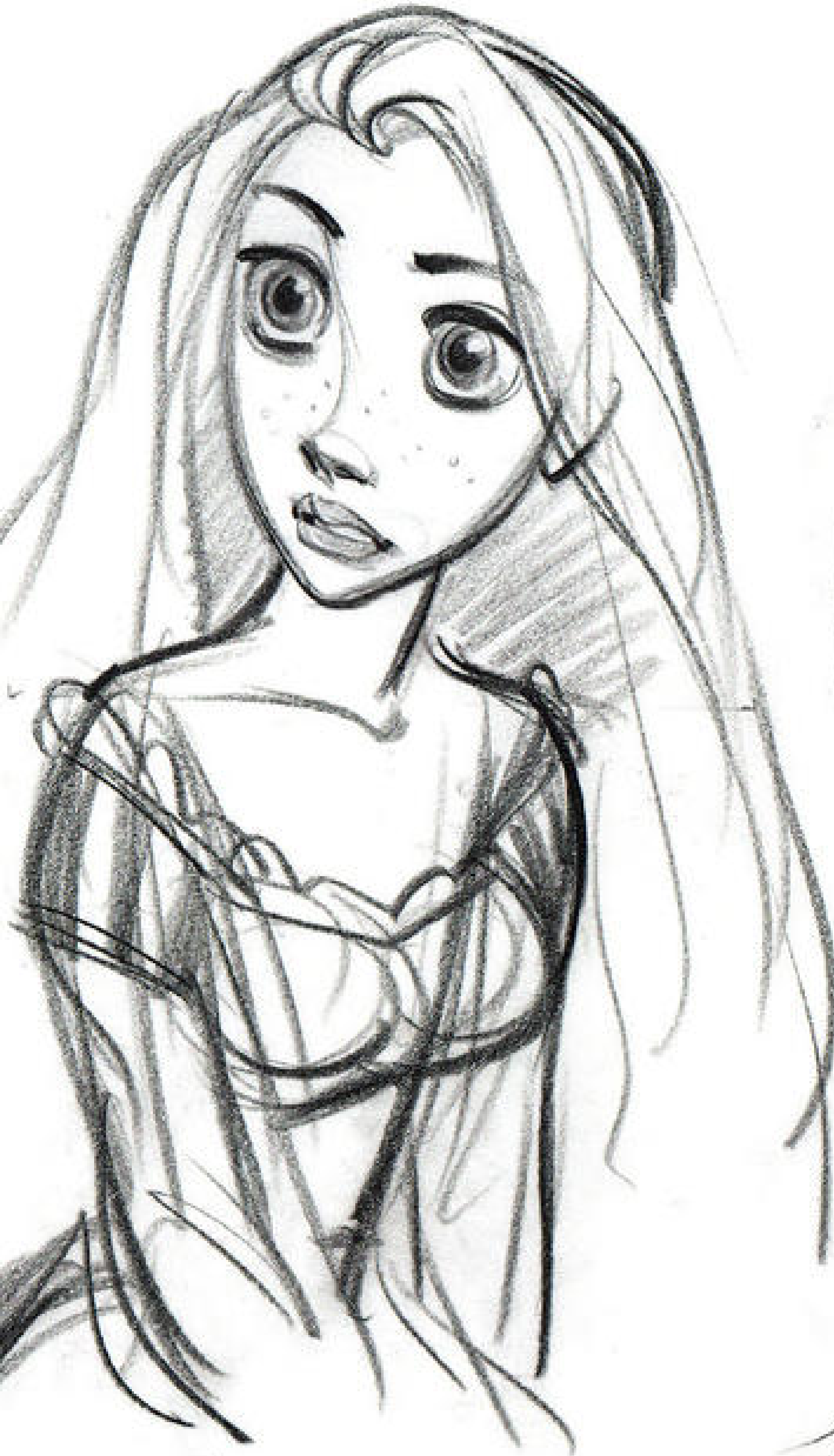
Glen Keane | *Graphite*



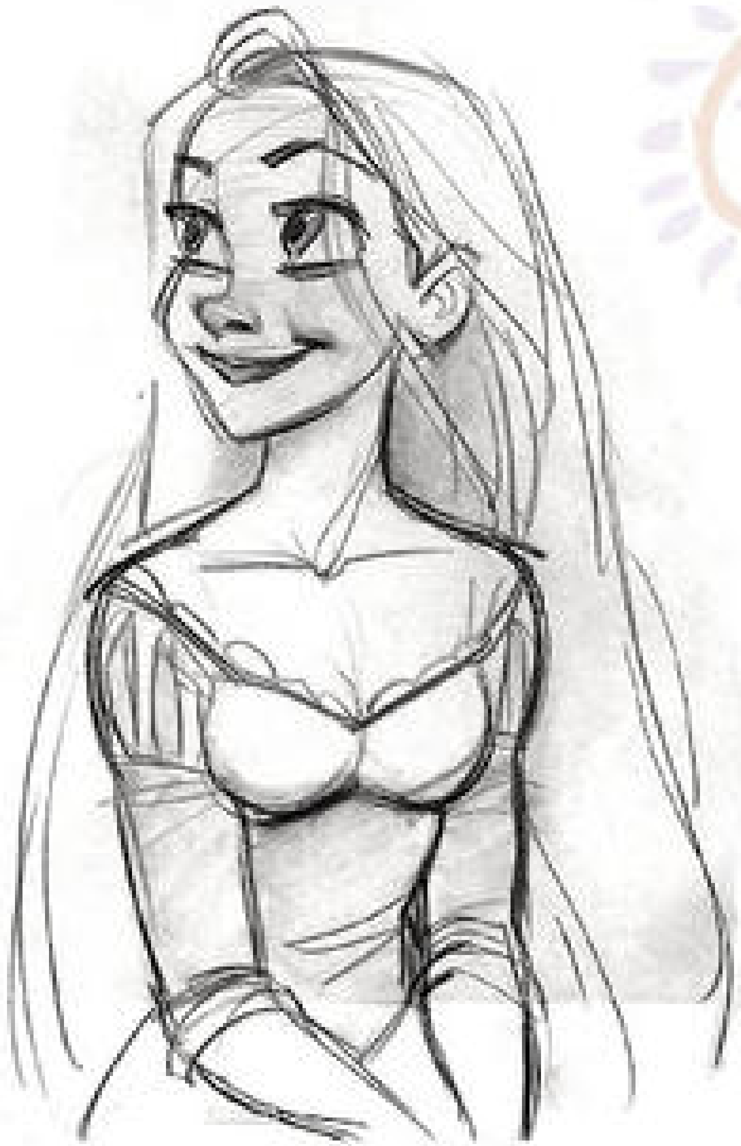
Claire Keane *(Concept, Digital)* | **Jin Kim** *(Sketch, Graphite)* | **Dan Cooper** *(Painting, Digital)*



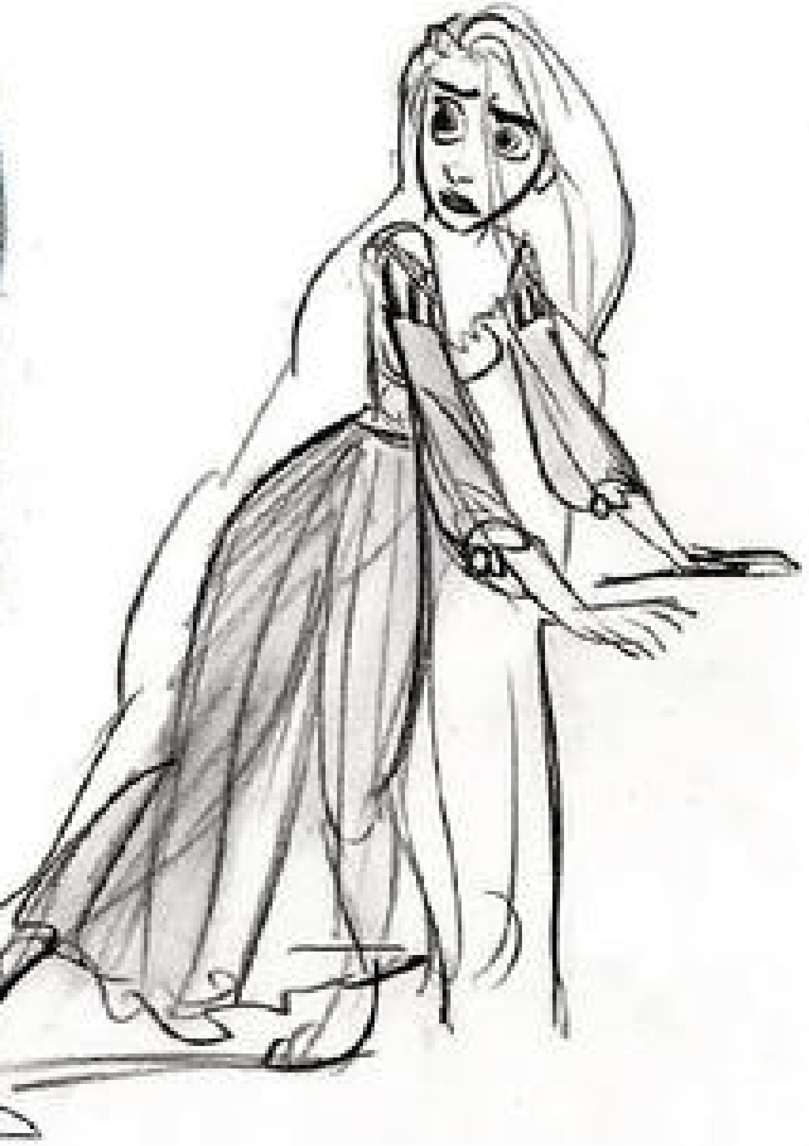
Glen Keane | *Graphite*



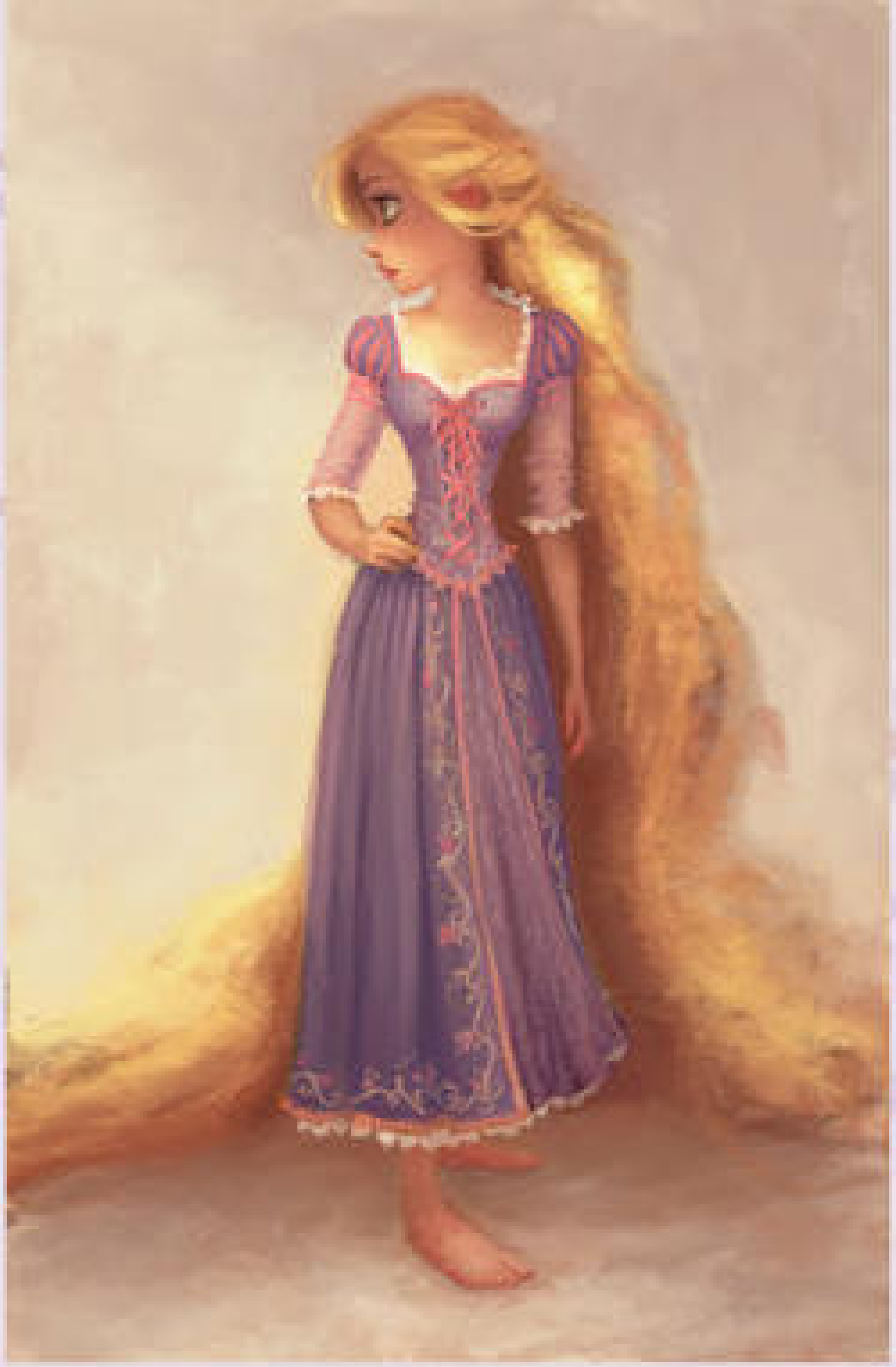
Glen Keane | Graphite



Glen Keane | Graphite

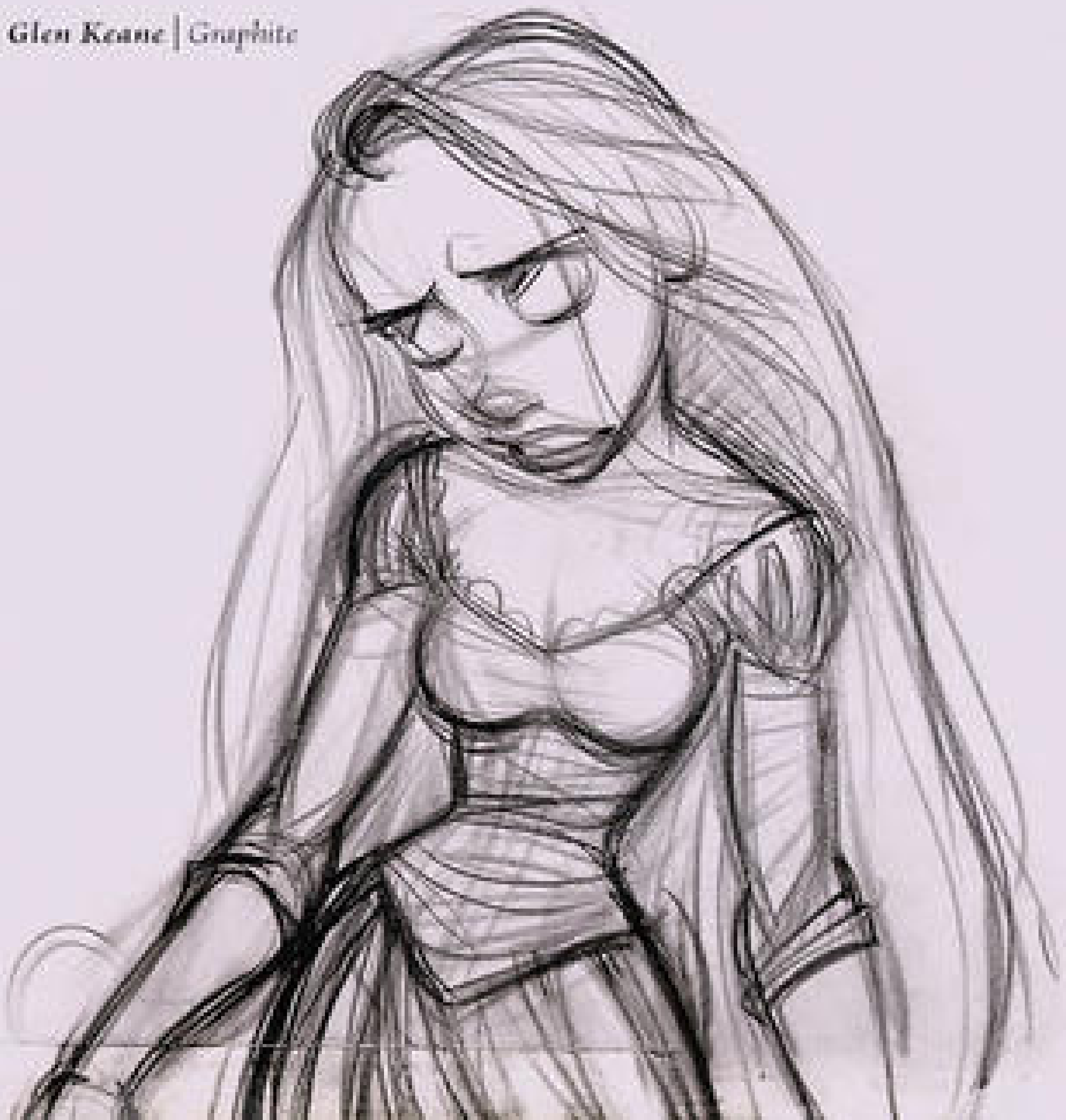


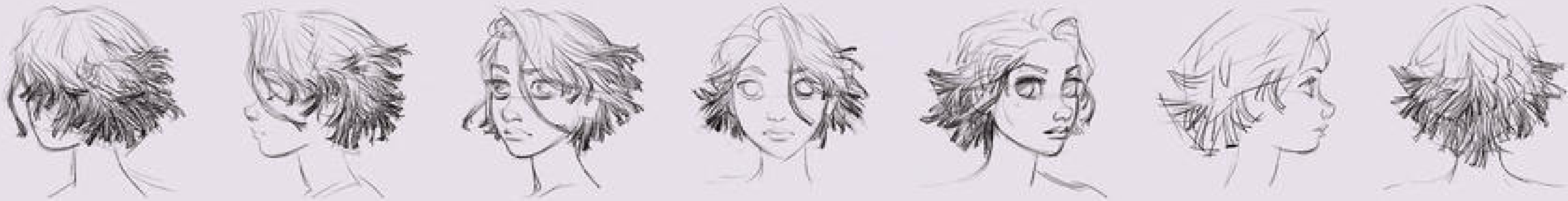
Glen Keane, Jin Kim | Graphite



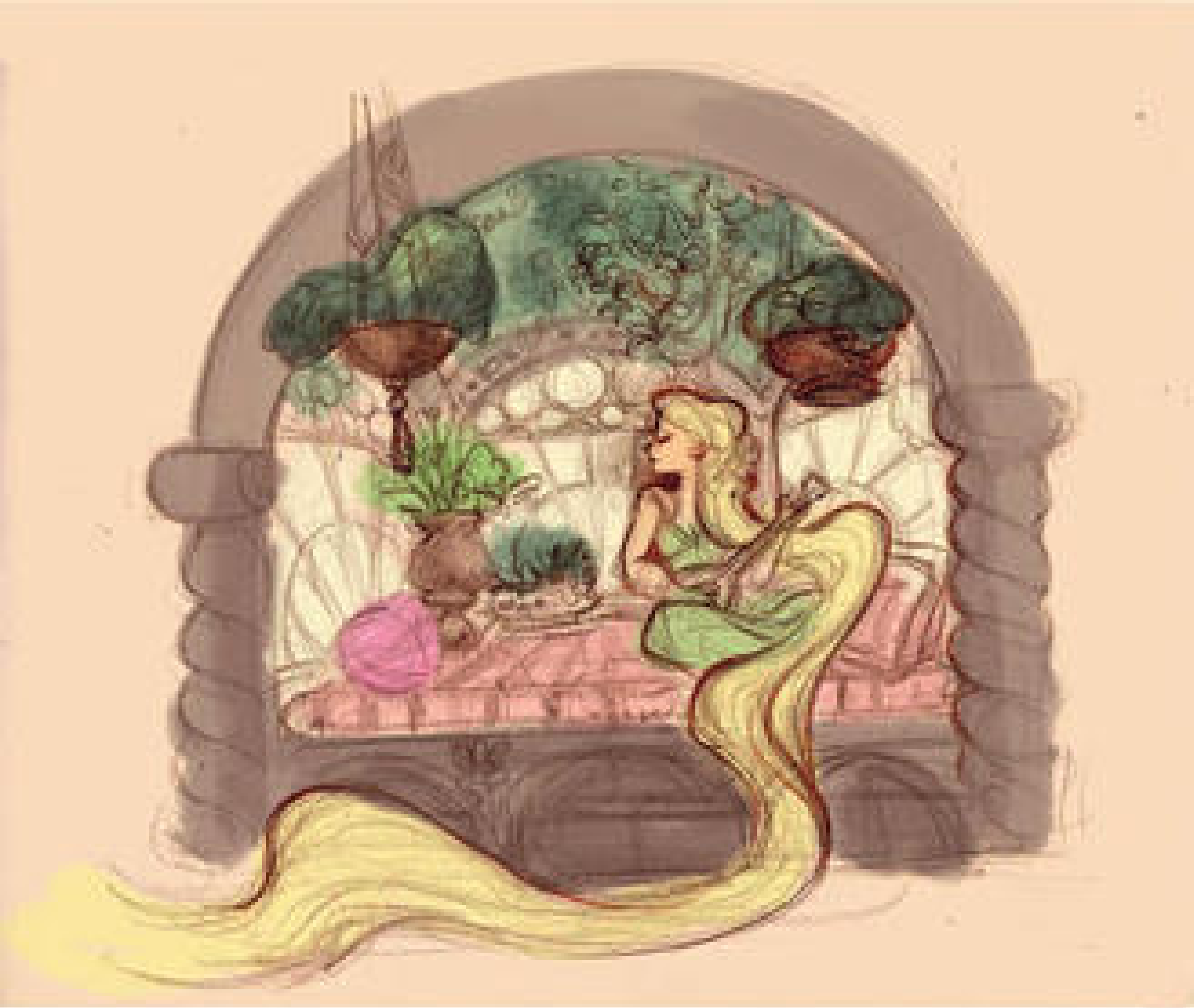
Claire Keane | Digital

Glen Keane | Graphite

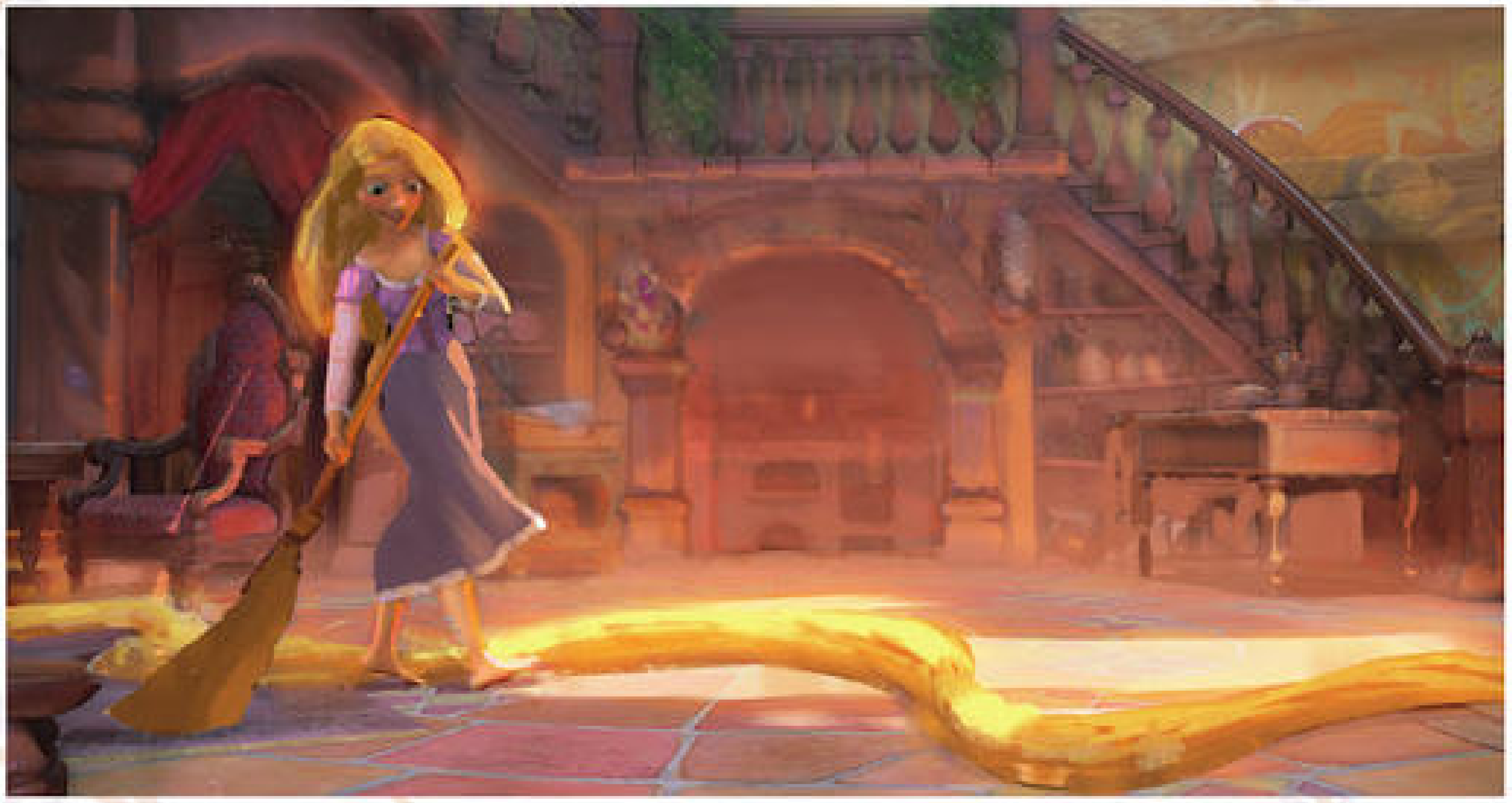




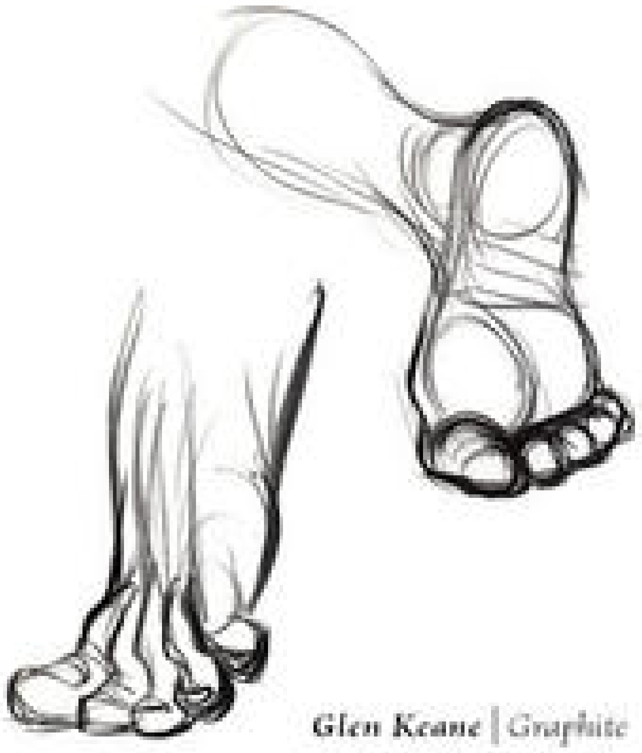
Glen Keane | Graphite



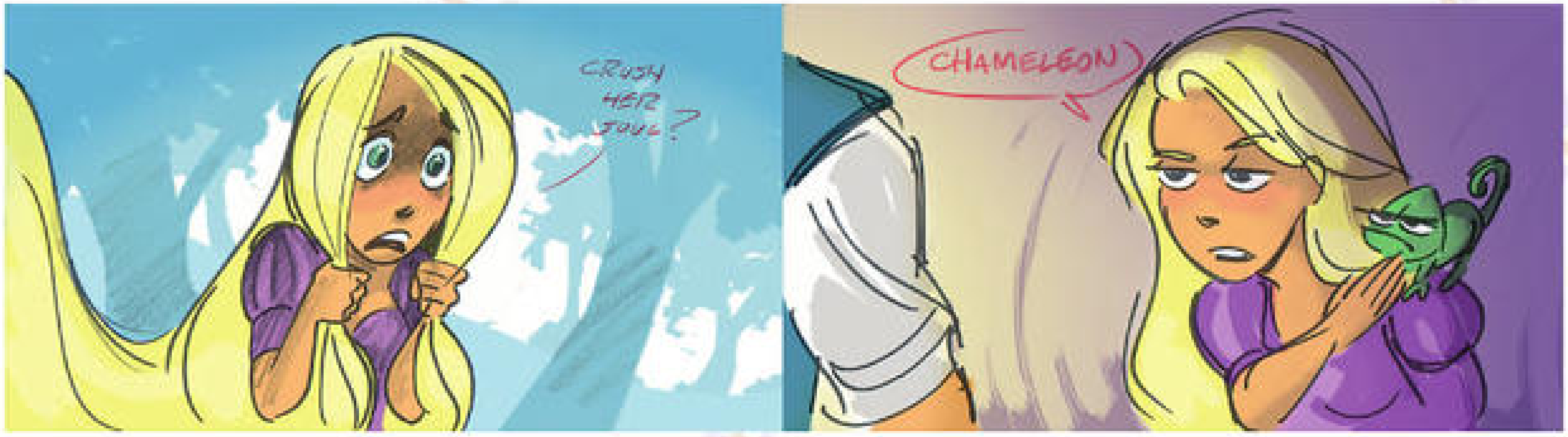
Victoria Ying | Digital



Lighting Key | **Dan Cooper** | Digital

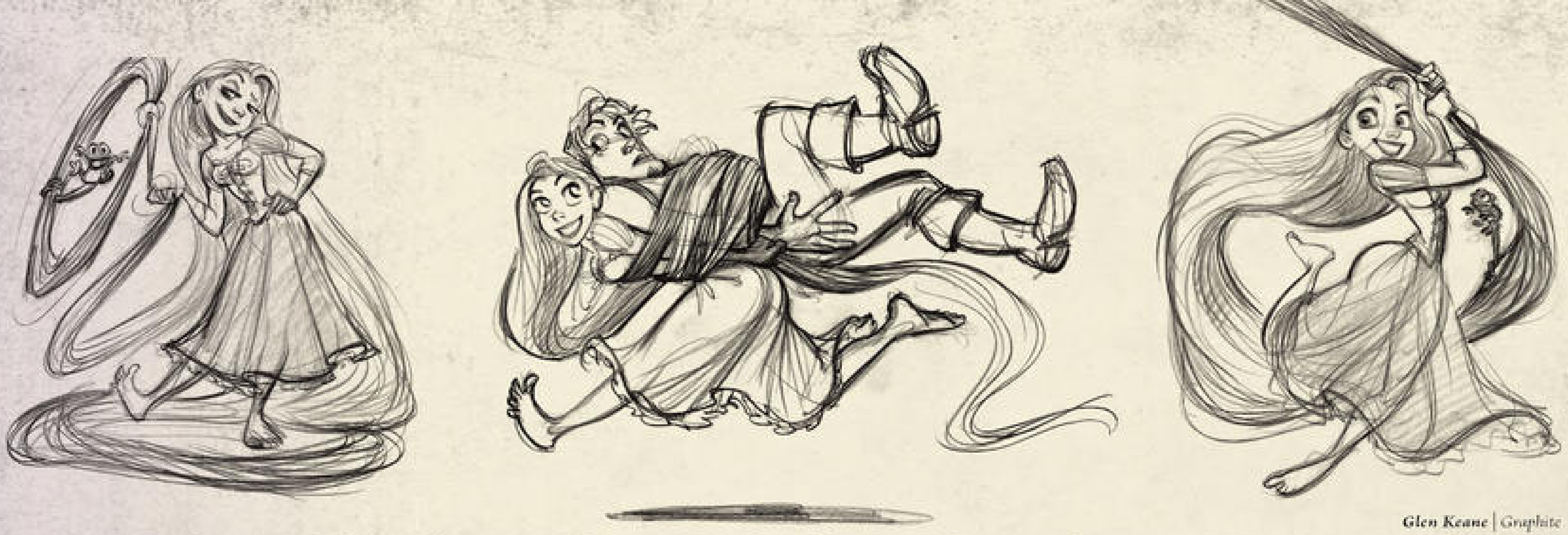


Glen Keane | Graphite

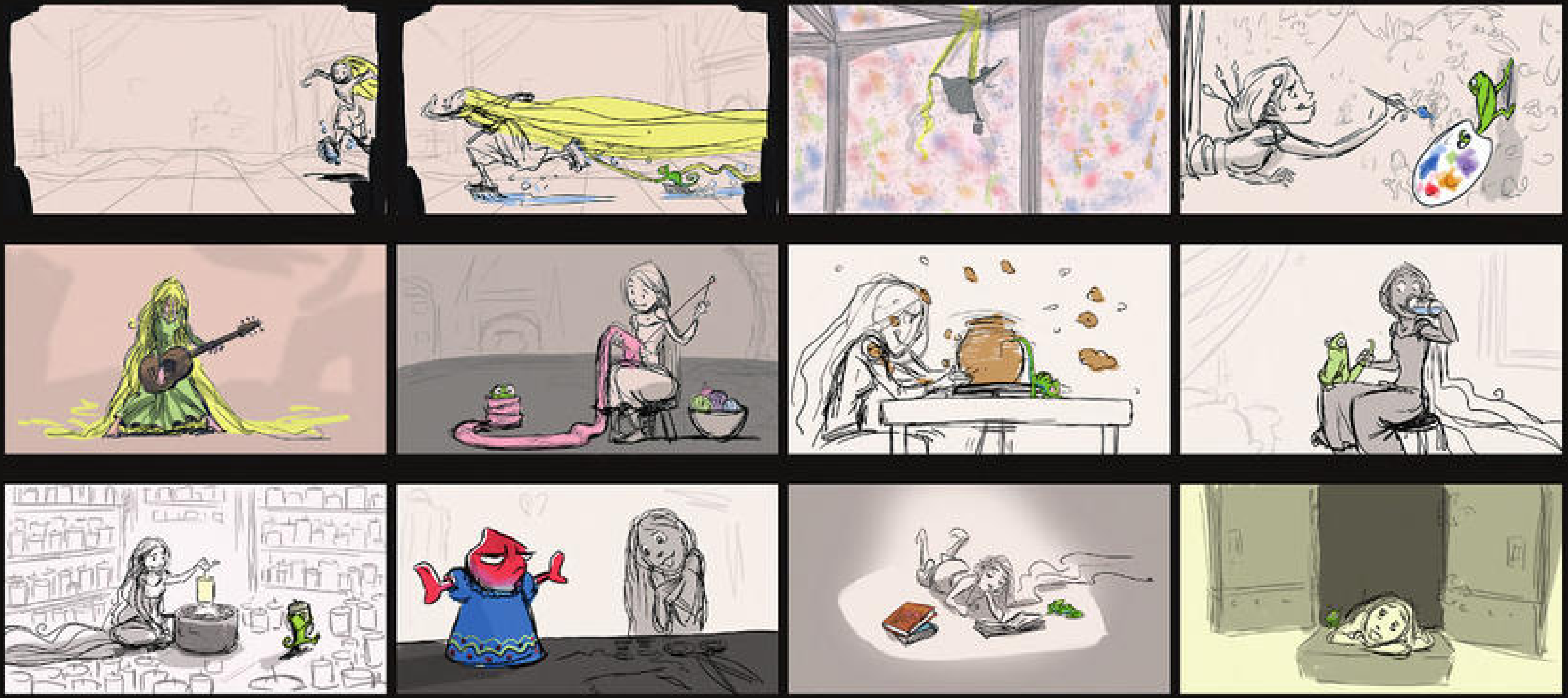


CRUSH HER JUUL?
CHAMELEON

Nathan Greno | Digital



Glen Keane | *Graphite*



Story Boards | ***Marc Smith*** | *Digital*

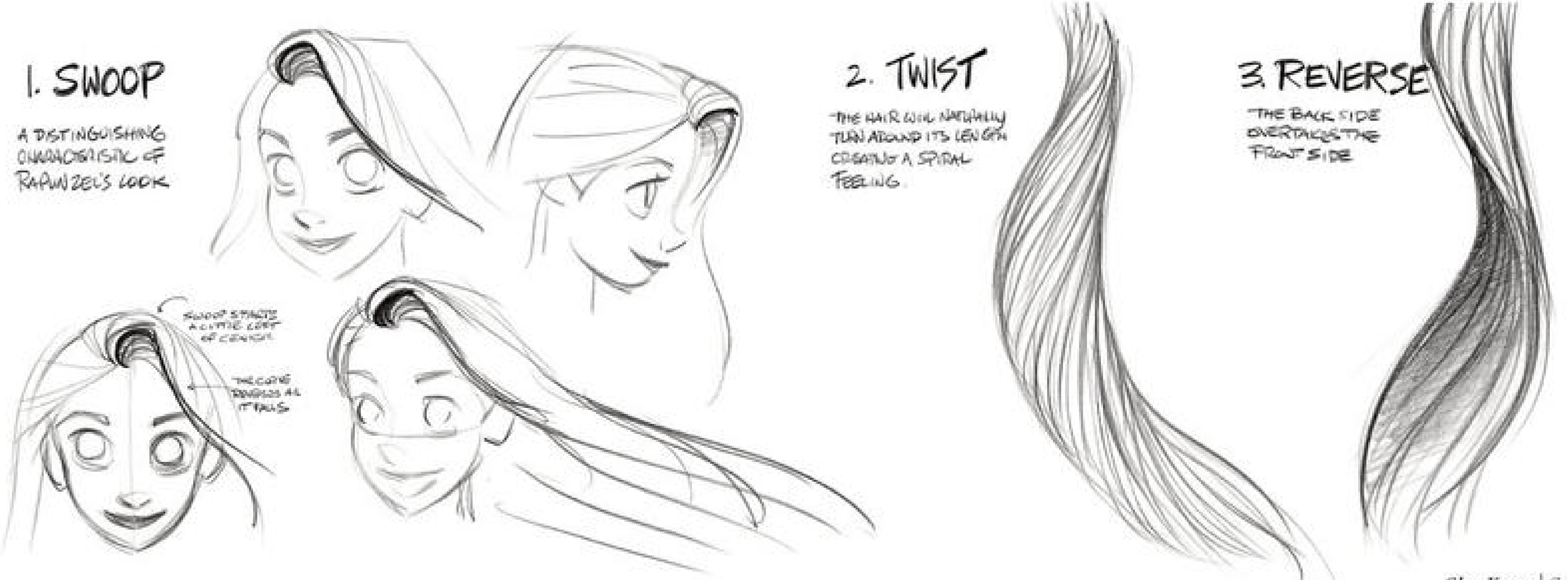
Creative Conditioning

Detangling Seventy-five Feet of Hair

Of course, the heroine also has a distinguishing physical characteristic that is integral to the story. "Hair is the most difficult thing to do on the computer," Glen Keane says. "To make the choice to do this in CG? That's super difficult."

"I wouldn't use the word *difficult*," character supervisor Jesus Canal says, "or even *challenging*, because it has negative connotations. [The hair] is actually a character—another character to animate. The way you usually do hair, it's a second pass, or an afterthought. Animators don't have to worry about it. But in this case, Rapunzel's hair—oh, boy—they need to animate it, and we have to interact with that. We have to create a new workflow, and an animator and a more technical person have to work together. You can't do your part and then drop it to the next department. They all have to work together."

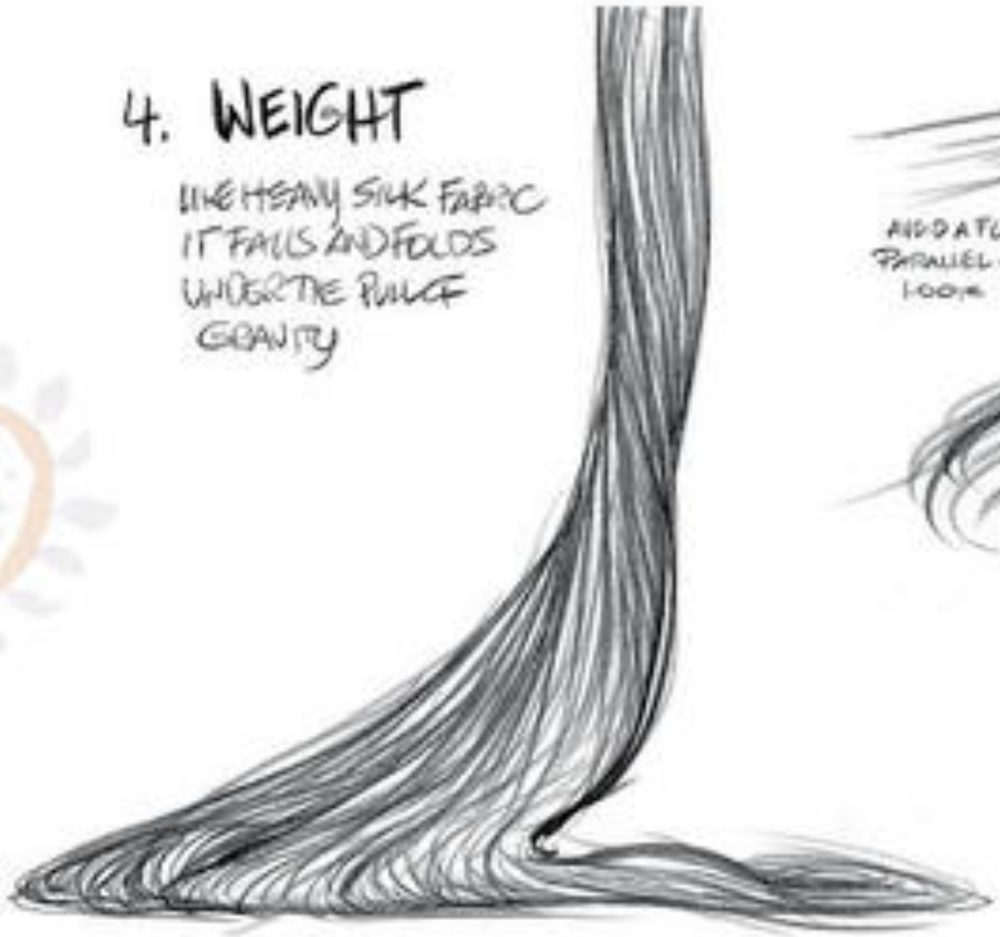
Glen Keane concludes, "Ultimately, it's going to be amazing watching Rapunzel run down the stairs with seventy-five feet of hair following behind her. Just mesmerizing—all this hair shimmering, every little strand, I mean, *millions* of hairs moving on there. That's something you can't do in hand-drawn animation. Though I still have to remember that Ollie's comment, 'What's she thinking?' is really the thing that people care about. That's what is going to count."


1. SWOOP
A DISTINGUISHING CHARACTERISTIC OF RAPUNZEL'S LOOK
SWOOP STARTS A LITTLE LEFT OF CENTER
THE CURVE [illegible] AS IT FALLS
2. TWIST
THE HAIR WILL NATURALLY TURN AROUND ITS LENGTH CREATING A SPIRAL FEELING.
3. REVERSE
THE BACK SIDE OVERTAKES THE FRONT SIDE

Glen Keane | *Graphite*

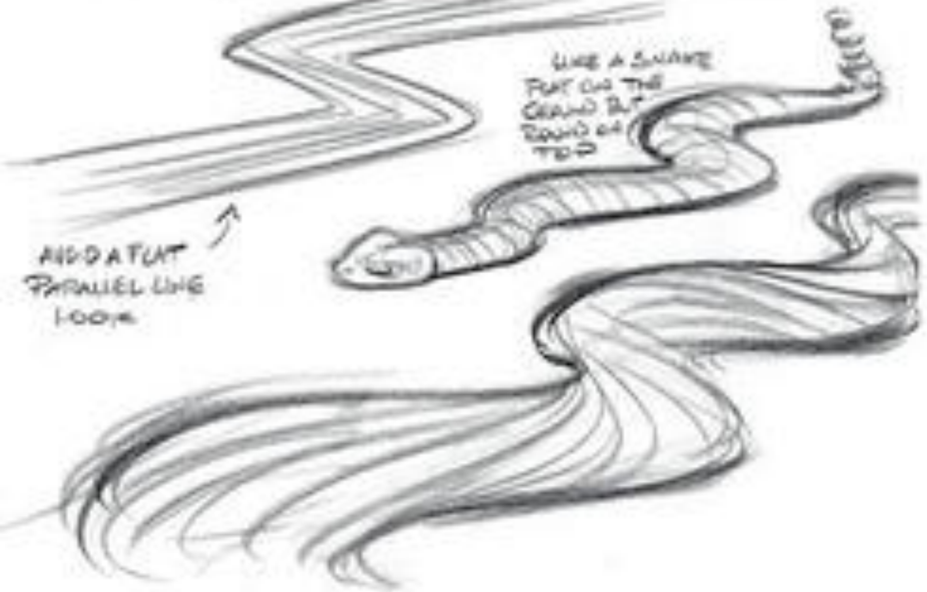
4. WEIGHT

LIKE HEAVY SILK FABRIC IT FALLS AND FOLDS UNDER THE PULL OF GRAVITY



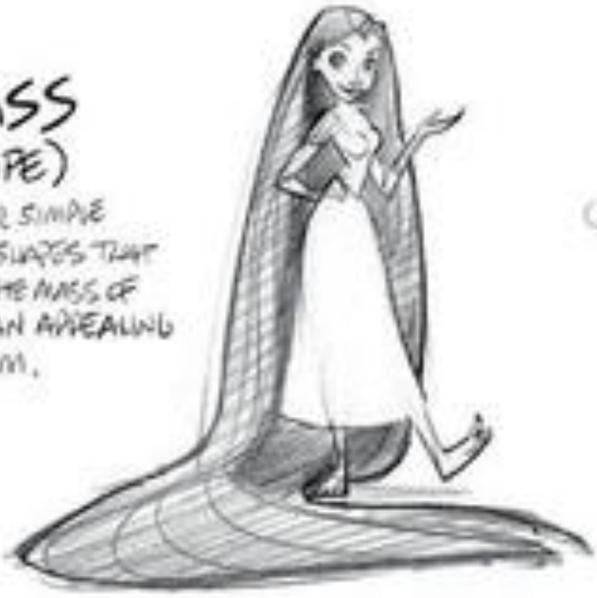
5. VOLUME

- THE HAIR HAS BODY AND THICKNESS TO IT EVEN WHEN LAYING FLAT ON THE GROUND


LIKE A SNAKE FLAT ON THE GROUND BUT ROUND ON TOP
AVOID A FLAT PARALLEL LINE LOOK

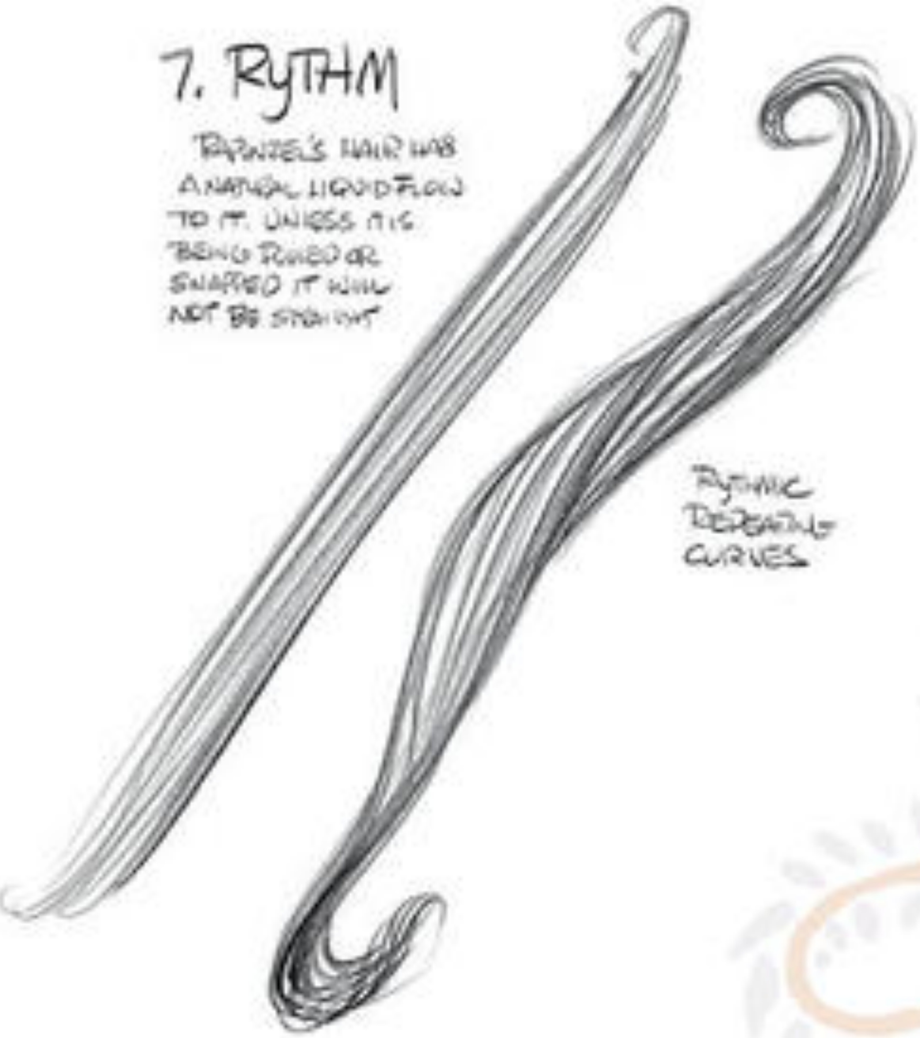
6. MASS
(SHAPE)

LOOK FOR SIMPLE PLEASING SHAPES THAT CONTAIN THE MASS OF HAIR IN AN APPEALING FORM.



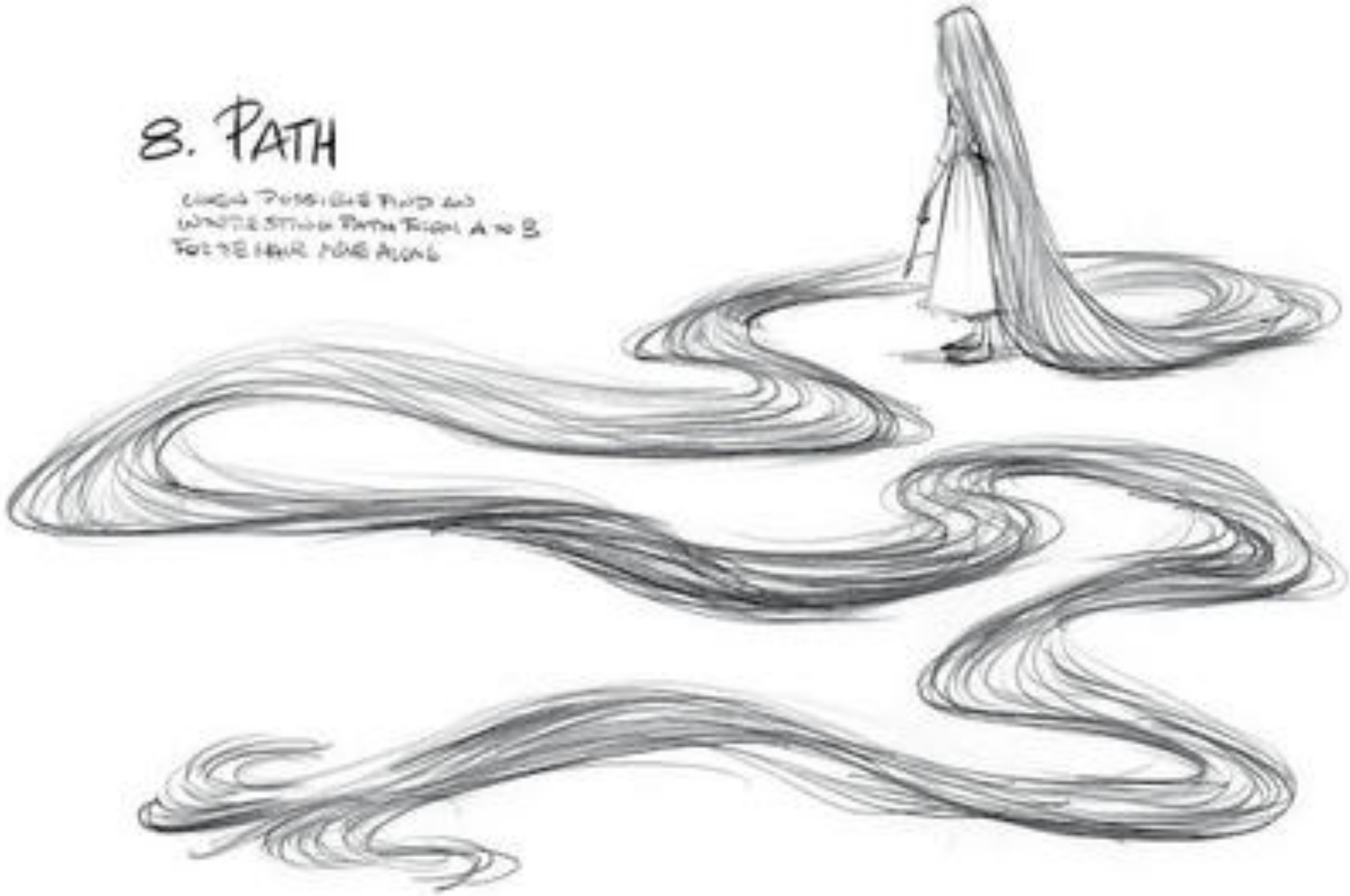
7. RYTHM

RAPUNZEL'S HAIR HAS A NATURAL LIQUID FLOW TO IT. UNLESS IT IS BEING PULLED OR SNAPPED IT WILL NOT BE STRAIGHT


RYTHMIC REPEATING CURVES

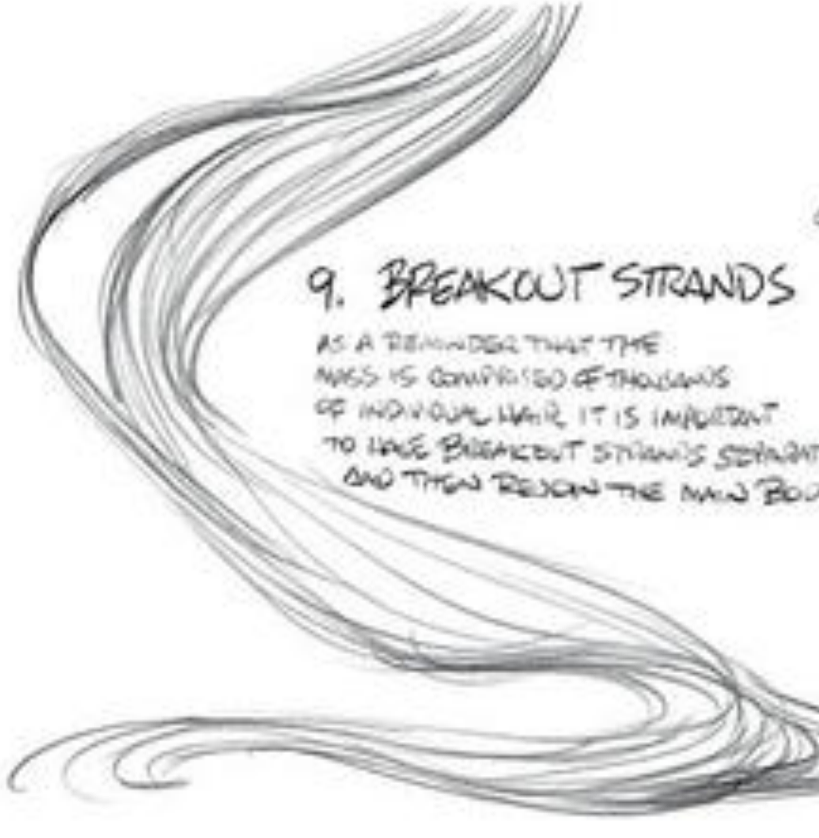
8. PATH

LOOK FOR POSSIBLE FLUID AND INTERESTING PATH FROM A TO B FOR THE HAIR MOVE ALONG



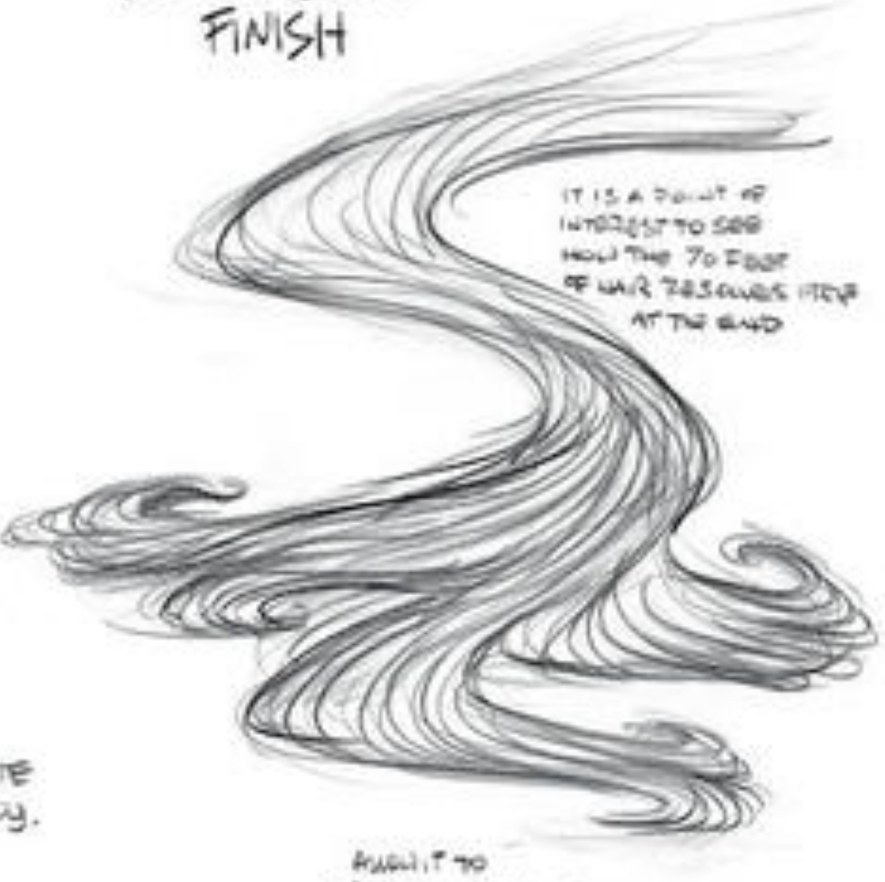
9. BREAKOUT STRANDS

AS A REMINDER THAT THE MASS IS COMPRISED OF THOUSANDS OF INDIVIDUAL HAIR, IT IS IMPORTANT TO HAVE BREAKOUT STRANDS SEPARATE AND THEN REJOIN THE MAIN BODY.

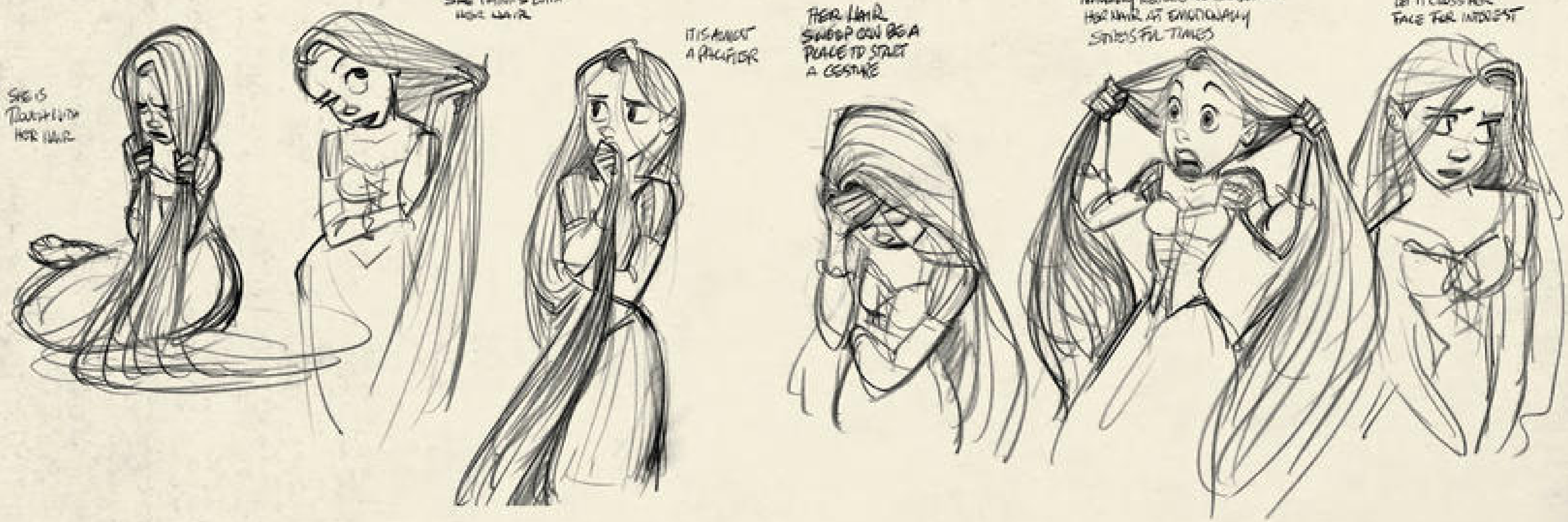


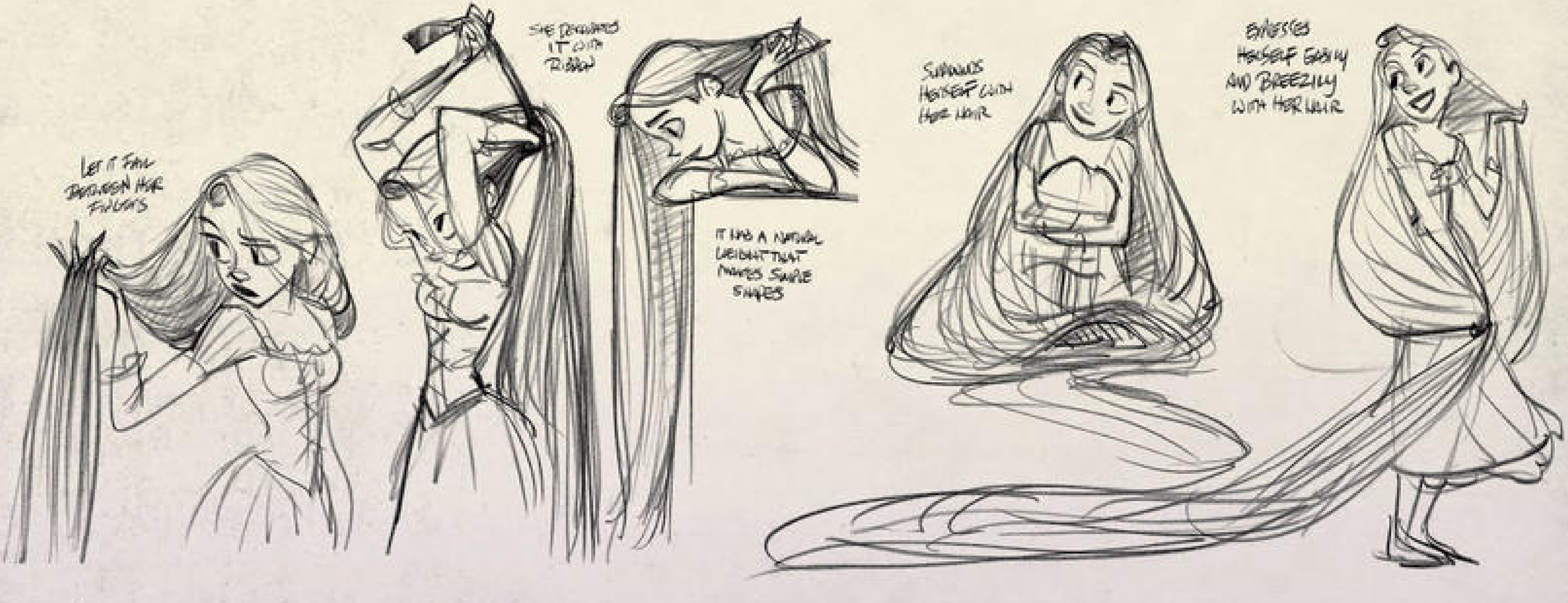
10. GRACEFUL FINISH

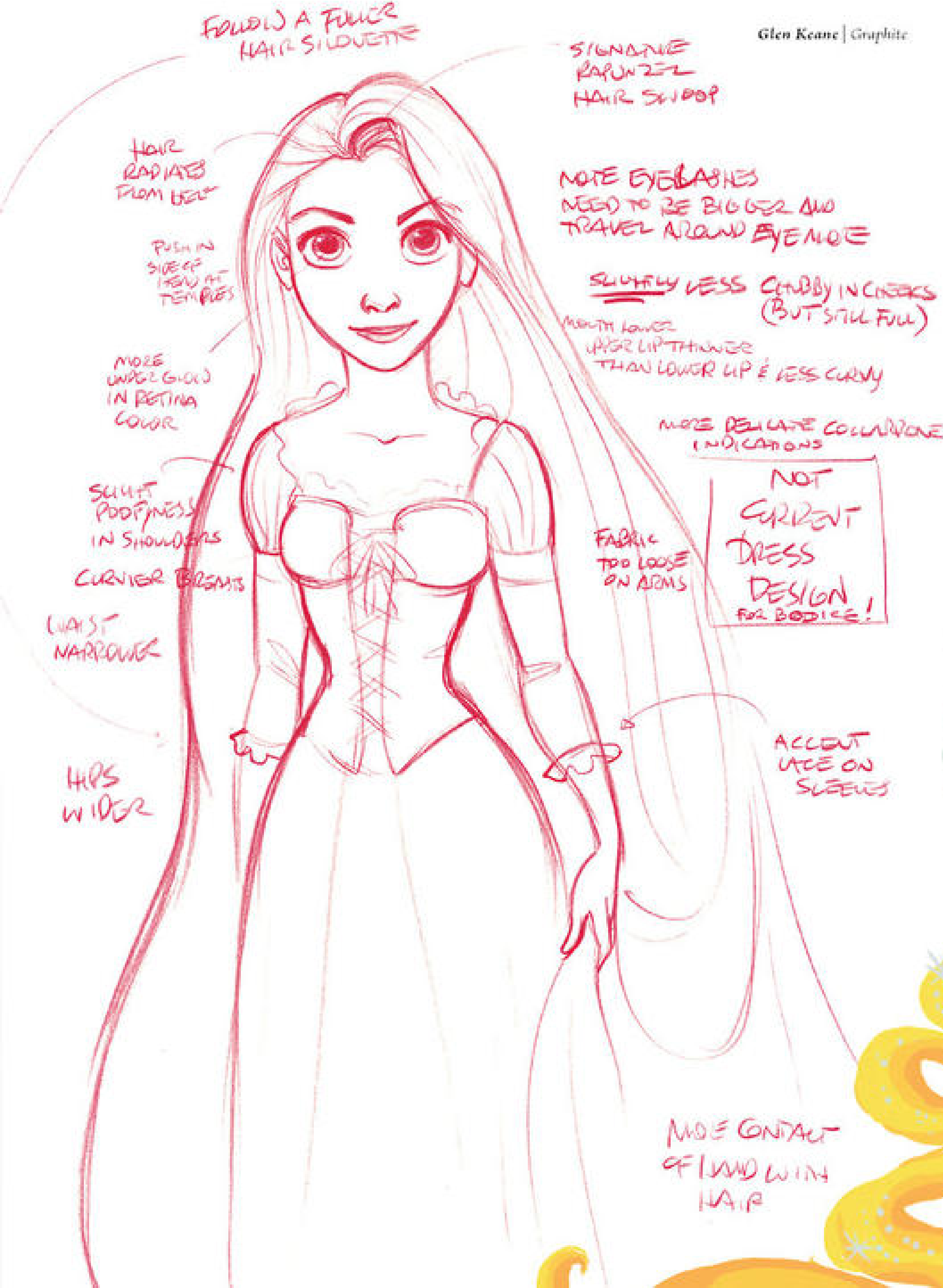
IT IS A POINT OF INTEREST TO SEE HOW THE 70 FEET OF HAIR RESOLVES ITSELF AT THE END



ALLOW IT TO SEPARATE INTO INDIVIDUAL RIVERS OF HAIR


SHE IS ROUGH WITH HER HAIR
SHE THINKS WITH HER HAIR
IT IS ALMOST A PACIFIER
HER HAIR SWEEP CAN BE A PLACE TO START A GESTURE
NATURALLY REACTS TO GRABBING HER HAIR AT EMOTIONALLY STRESSFUL TIMES
LET IT CROSS HER FACE FOR INTEREST


LET IT FALL BETWEEN HER FINGERS
SHE DECORATES IT WITH RIBBON
IT HAS A NATURAL WEIGHT THAT MAKES SIMPLE SHAPES
SURROUNDS HERSELF WITH HER HAIR
EXPRESSES HERSELF EASILY AND BREEZILY WITH HER HAIR



Glen Keane | Graphite

FOLLOW A FULLER HAIR SILHOUETTE

SIGNATURE RAPUNZEL HAIR SWOOP

HAIR RADIATES FROM HERE

MORE EYELASHES NEED TO BE BIGGER AND TRAVEL AROUND EYE MORE

PUSH IN SIDE OF HEAD AT TEMPLES

SLIGHTLY LESS CHUBBY IN CHEEKS (BUT STILL FULL)

MOUTH LOWER UPPER LIP THINNER THAN LOWER LIP & LESS CURVY

MORE UNDERGLOW IN RETINA COLOR

MORE DELICATE COLLARBONE INDICATIONS

NOT CURRENT DRESS DESIGN FOR BODICE!

SLIGHT POOFYNESS IN SHOULDERS

FABRIC TOO LOOSE ON ARMS

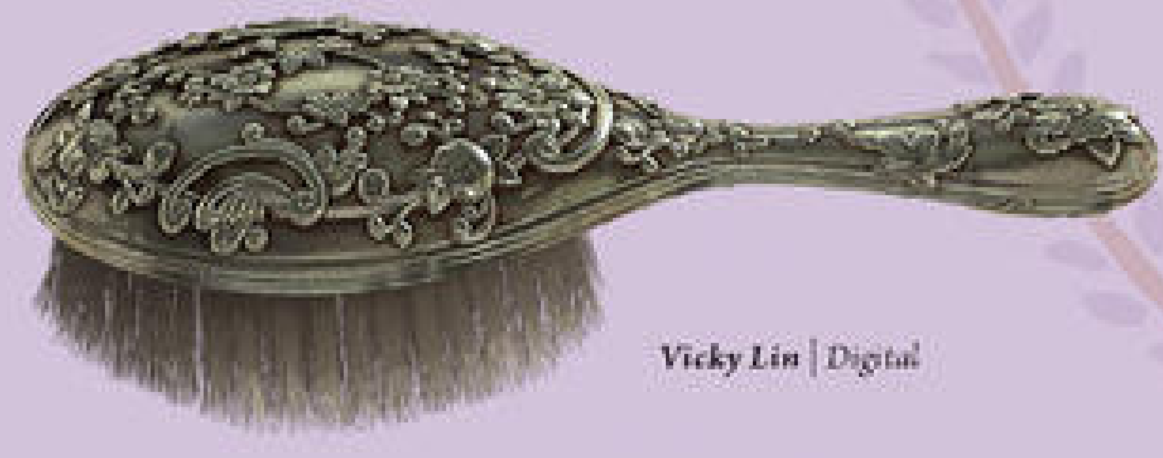
CURVIER BREASTS

WAIST NARROWER

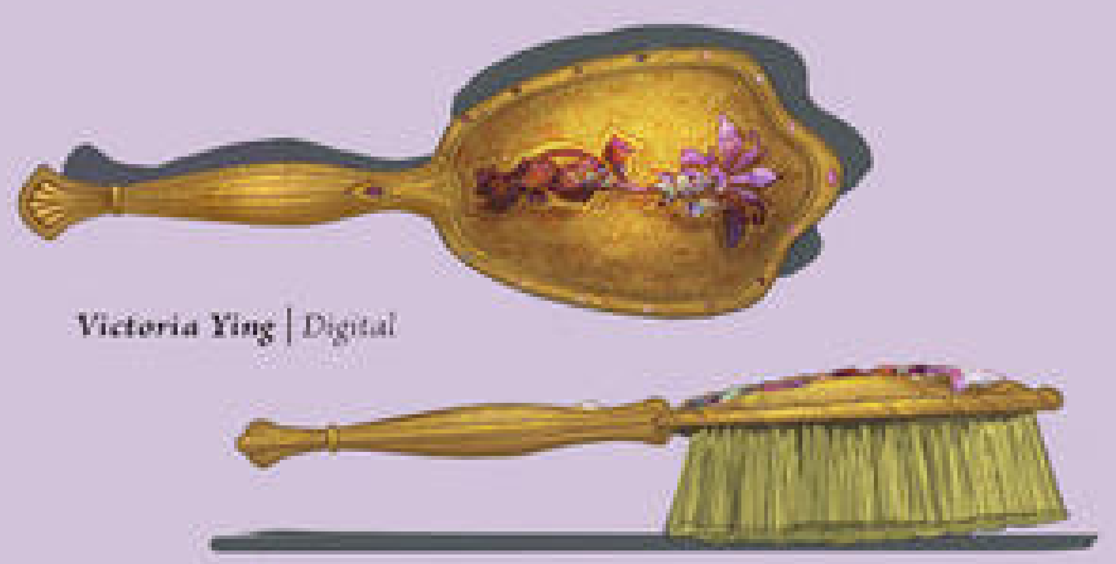
ACCENT LACE ON SLEEVES

HIPS WIDER

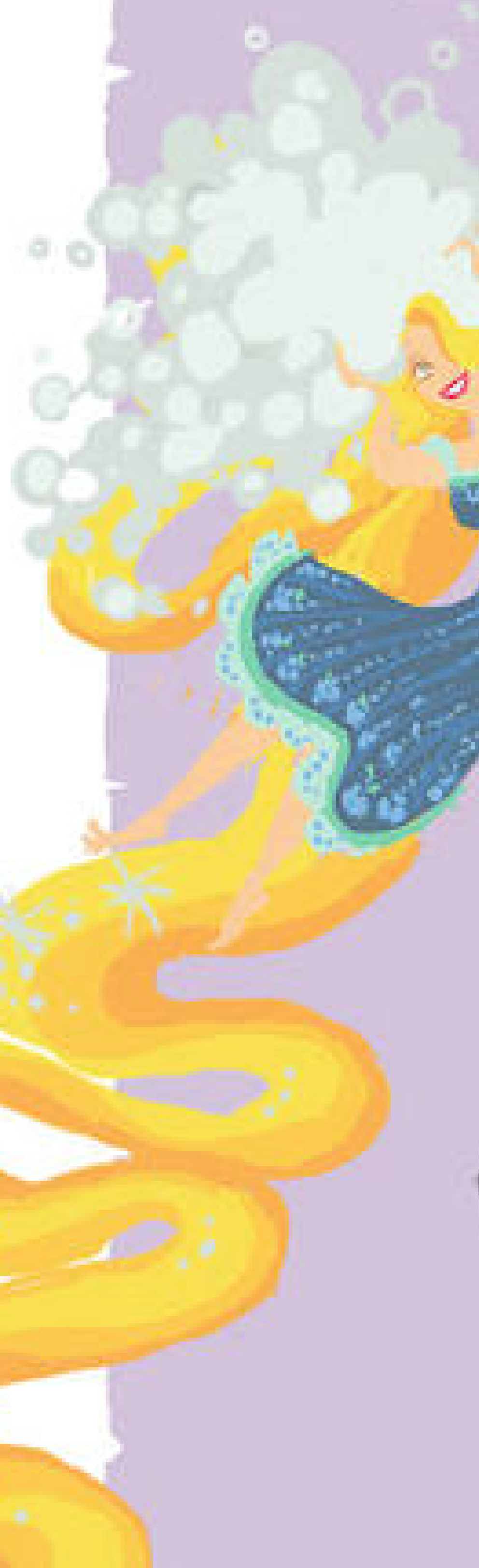
MORE CONTACT OF HAND WITH HAIR

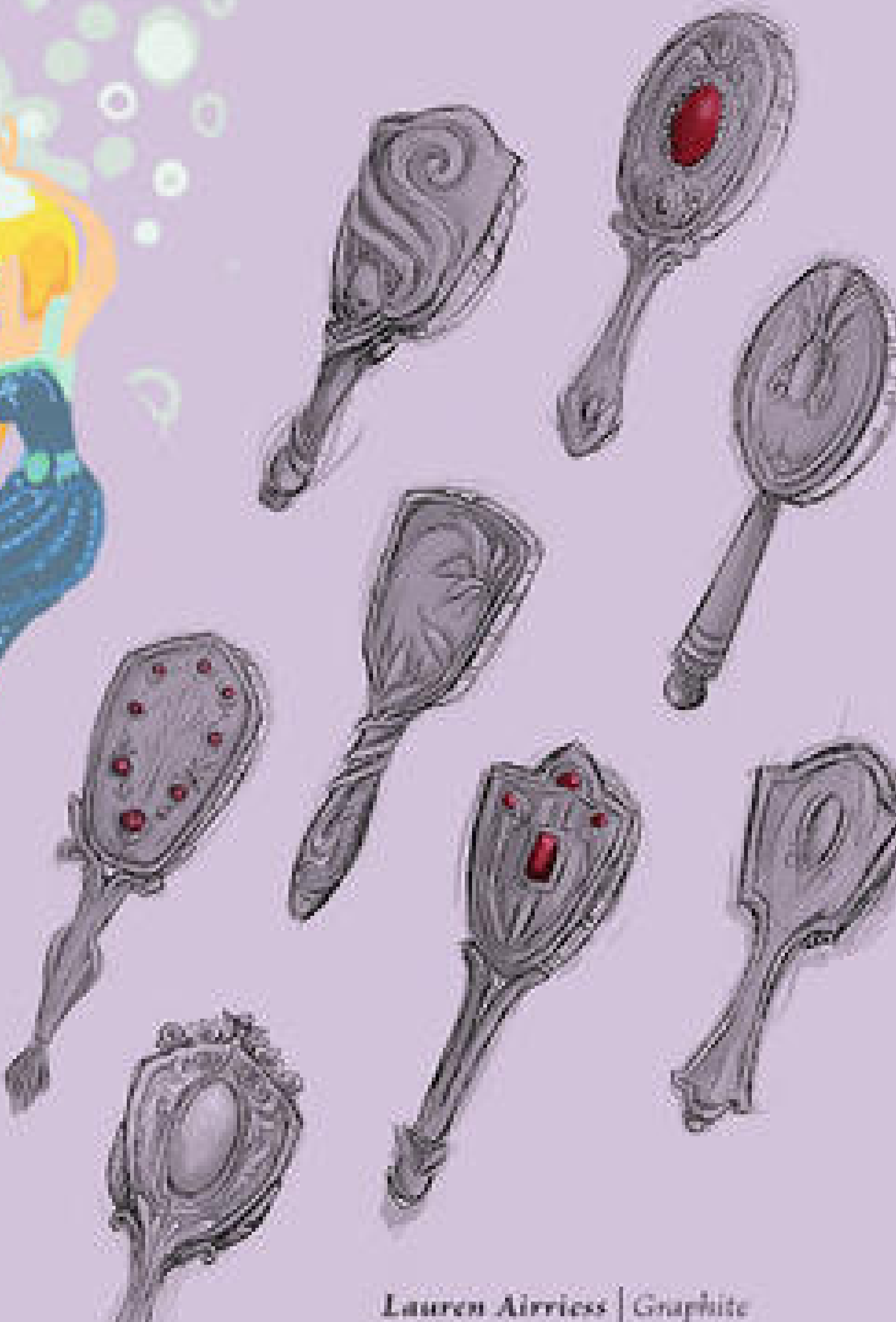


Vicky Lin | Digital

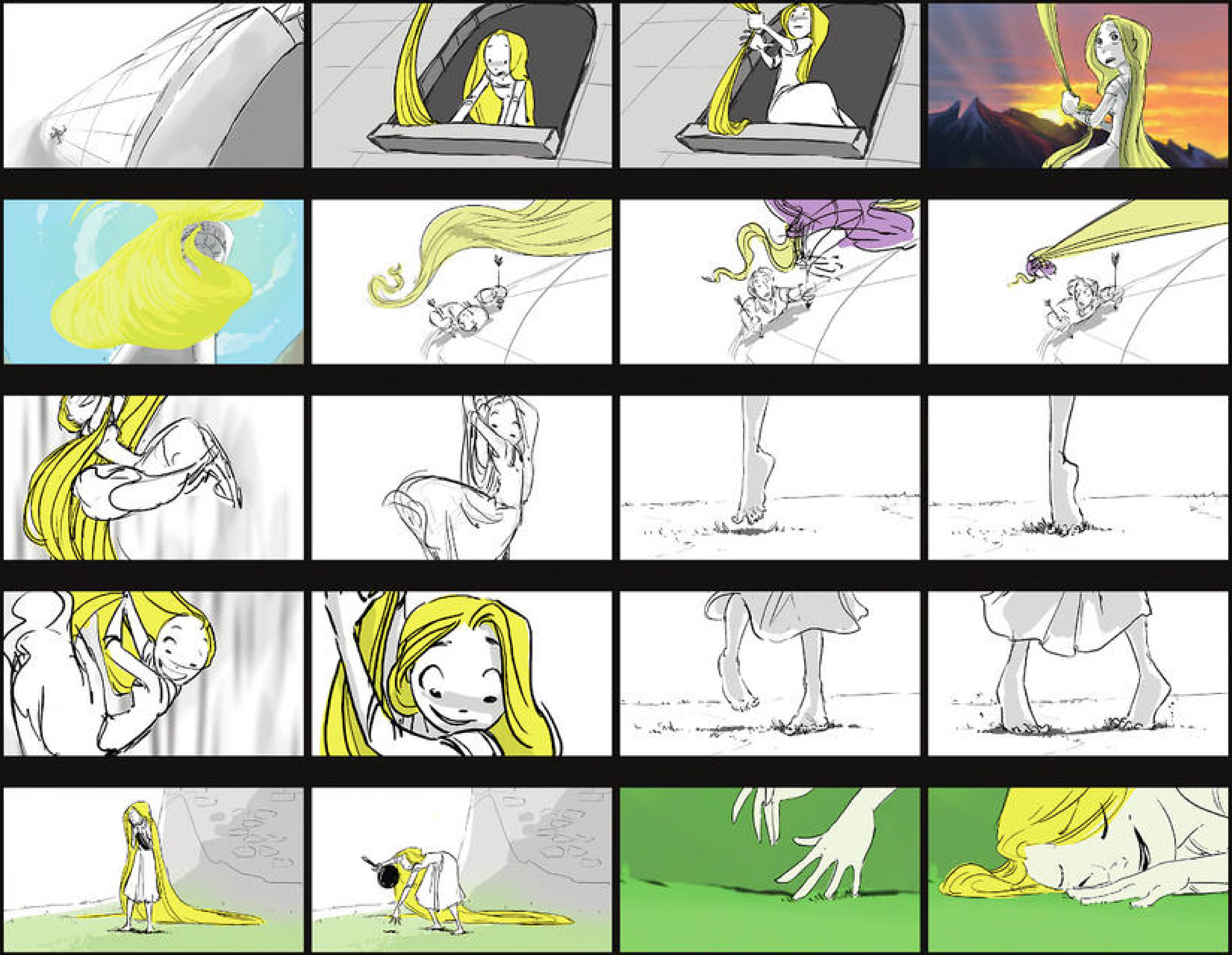


Victoria Ying | Digital

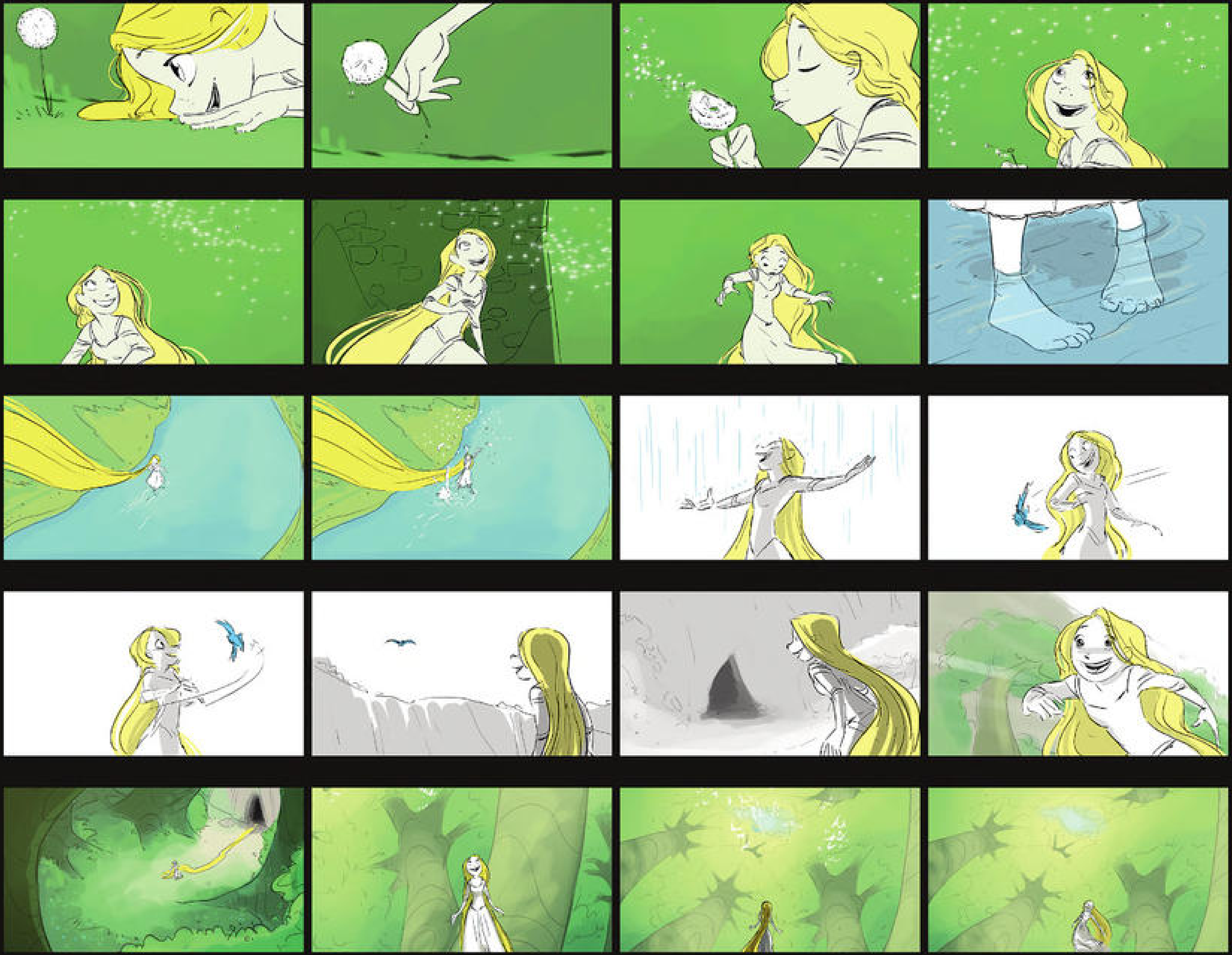




Lauren Airriess | Graphite



Story Boards | ***Lissa Treiman*** | *Digital*



Story Boards | ***Lissa Treiman*** | *Digital*

Kidnapper and Captor

Searching for Mother Gothel

Character designer Jin Kim says, "I can say it's Mother Gothel where everybody has the same problem. I think everybody agrees that she is the most challenging character."

A significant dilemma that kept the filmmakers at arm's length from their villain was her duality. A kidnapper and conjurer, Mother Gothel was also to some degree justified in her actions by the structure of the source fairy tale. By story logic, Gothel had to appear as a safe and maternal figure to Rapunzel, otherwise Rapunzel would seem oddly unaware and dense—unappealing traits for a lead character.

Nathan Greno agrees, "There was a long period of a lot of exploration trying to land Mother Gothel, trying to find who she is and what she should look like."

Clay Kaytis remembers that for a long time Gothel remained a one-dimensional archetype. "She was just this bad lady, this mean lady, growling all the time and making sour faces."

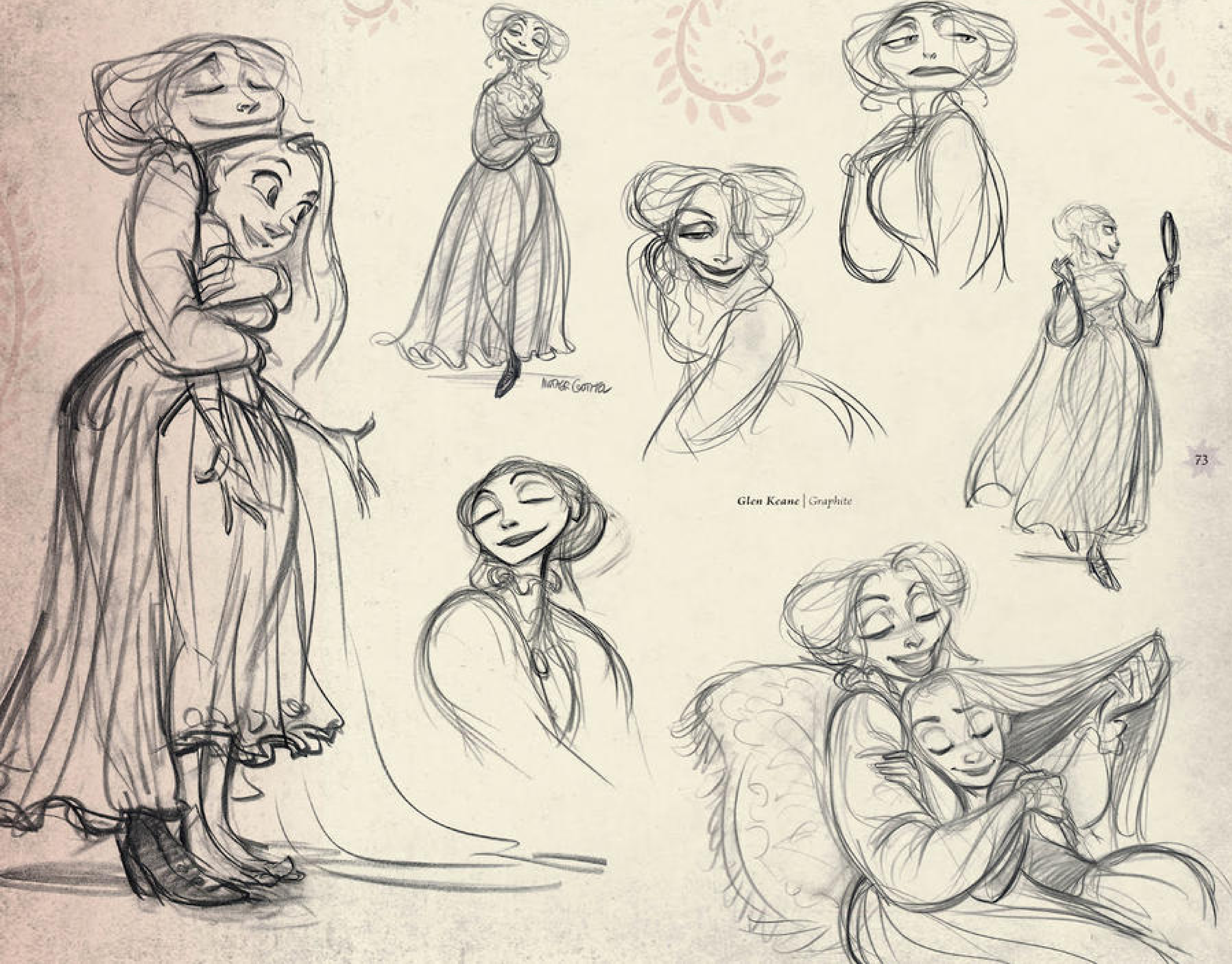
"Originally, she was a totally different character than the one they have now," character designer Shiyoon Kim says. "She had to be motherly, but there had to be a kind of bad feeling about her. I tried to get that with the line the way I was drawing, and to get some of that feeling through the shapes. I even went a little cuter, I thought that'd be interesting—if she didn't *look* like a bad person—so I tried to do that."

Much as a song gave the filmmakers a key to Rapunzel's character, a musical solution offered itself—the character song "Mother Knows Best." Jin Kim says, "When you hear the song, you suddenly see she could be something different, something flamboyant, a kind of old Hollywood actress—thick mascara, lipstick, a colorful dress, long sleeves—a very 'actor' type of personality. The song made the difference."

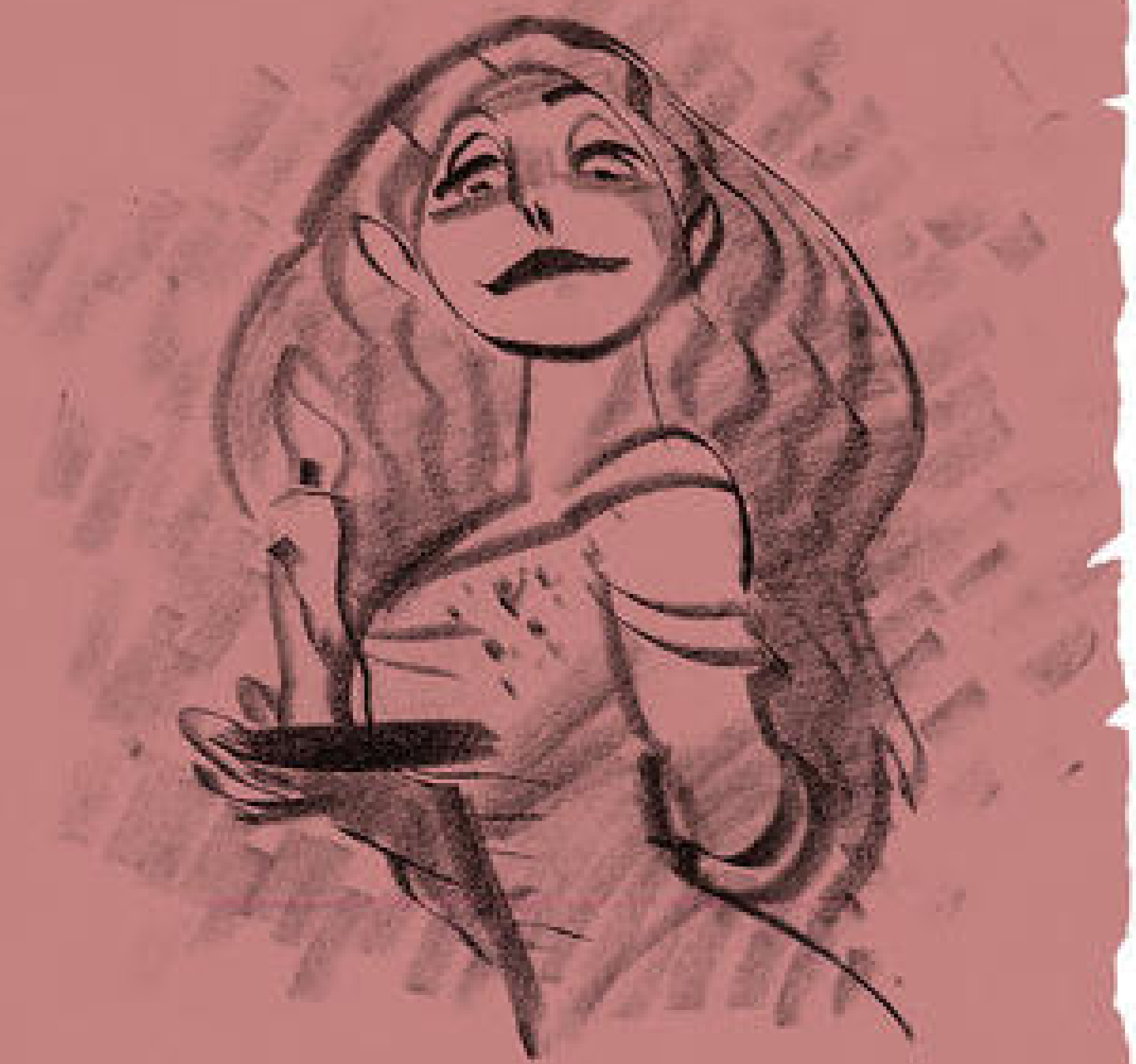
"With the addition of the song, we finally got a lot more of where she's coming from," Clay Kaytis says, "what she's doing, and how she creates this whole setup with Rapunzel. Finally, she worked as a viable character that had a story, and something that you would actually want to animate."

When the character was more solid, the design evolved. Jin Kim explains, "We did so many different versions, they came close, but didn't quite get there. Then Byron Howard did some designs. The model right now is based primarily on Byron's drawings, though it also combined all the drawings Glen did a long time ago, and many of my drawings—somehow it all got mixed together. Then the directors were happy."

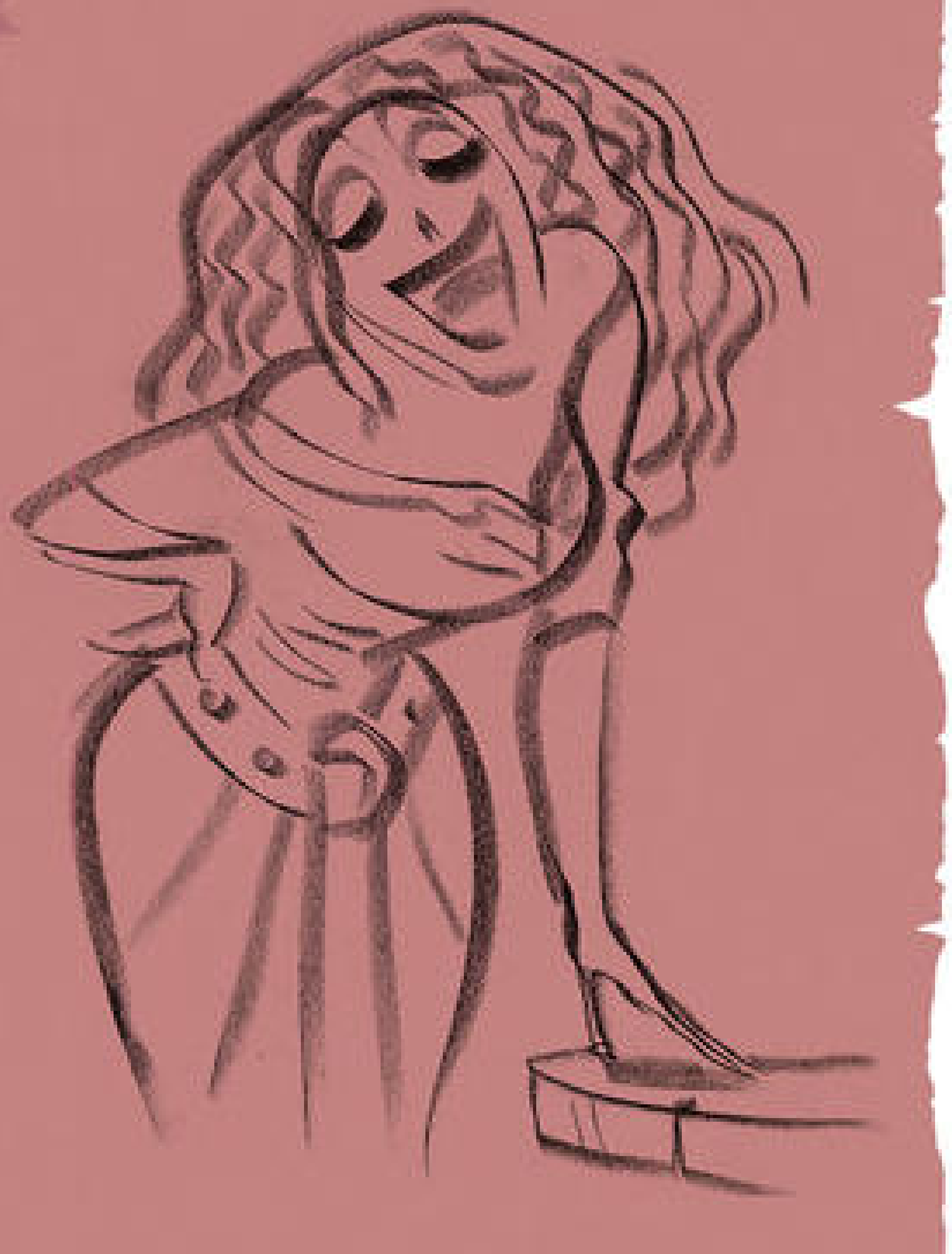
Other disciplines offered further nuance to help define character. Mohit Kallianpur explains, "The idea is to make Rapunzel so appealing that, when she's in the frame, any location that she's in is always a little more bright and cheerful, because she brings that kind of cheer to everything. To contrast with that, when Mother Gothel is in frame, it is a little bit colder and not as appealing, not as warm. Those are things we do with color and lighting."

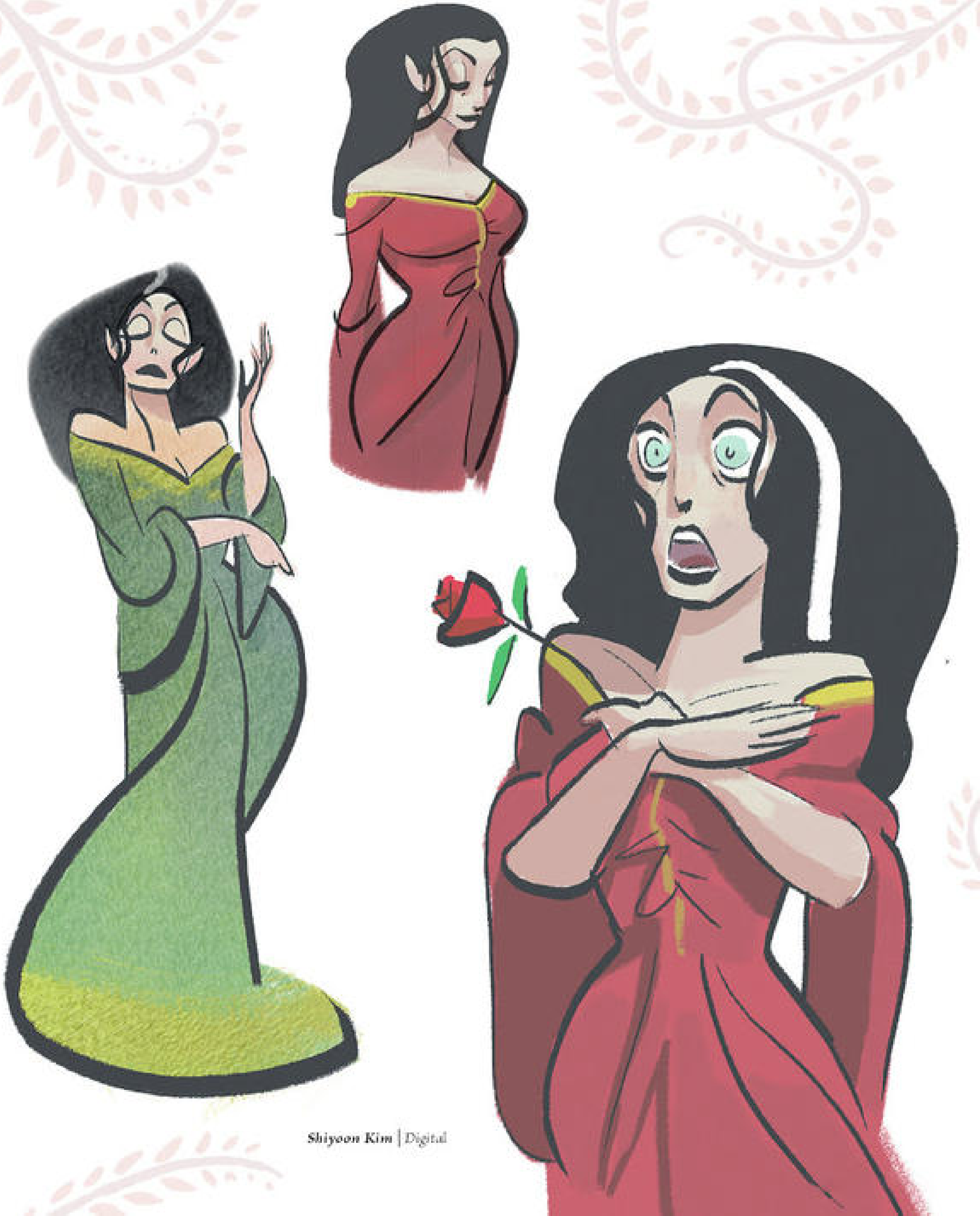

MOTHER GOTHEL

Glen Keane | *Graphite*



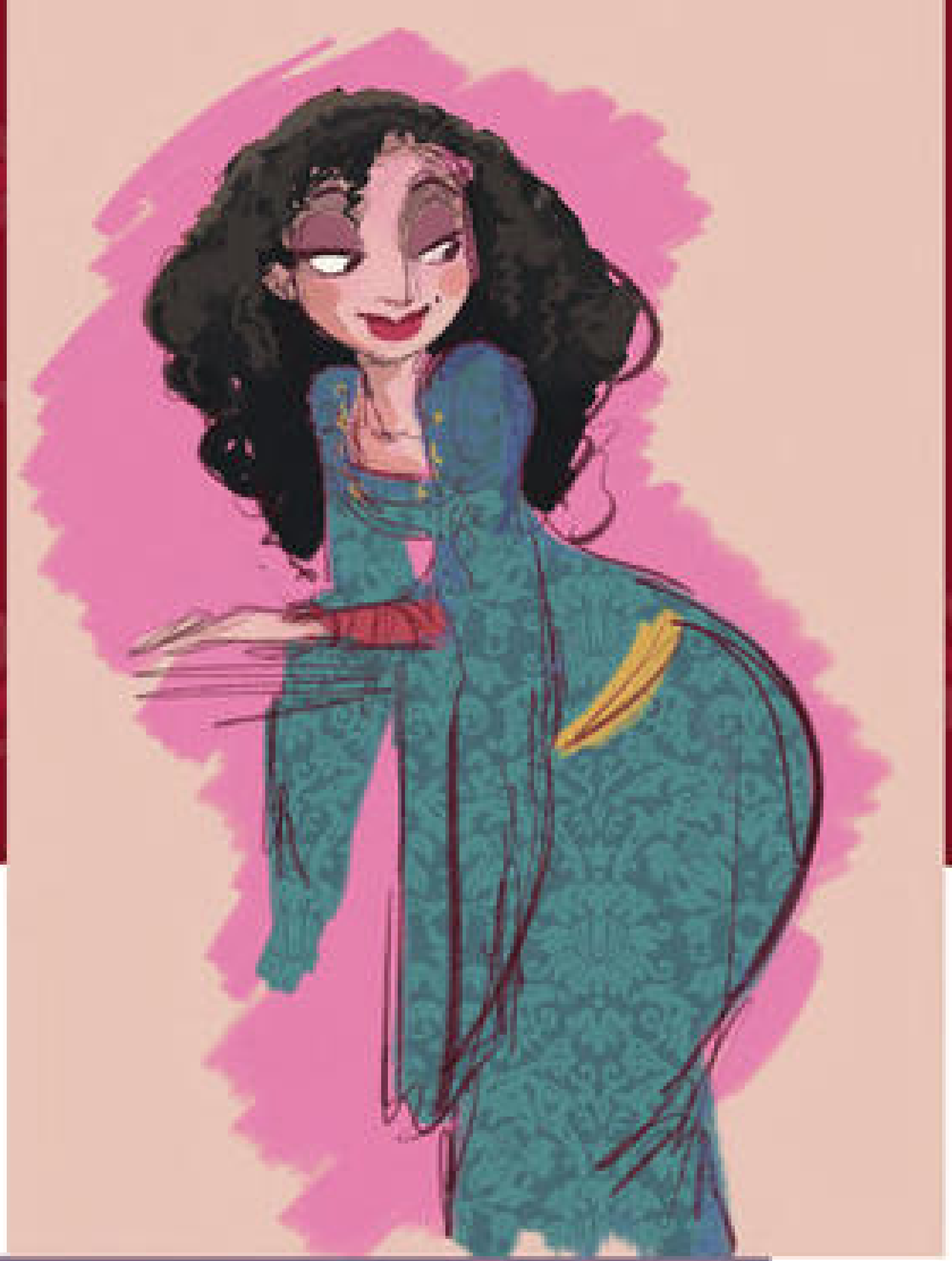
Shiyoon Kim | *Graphite*

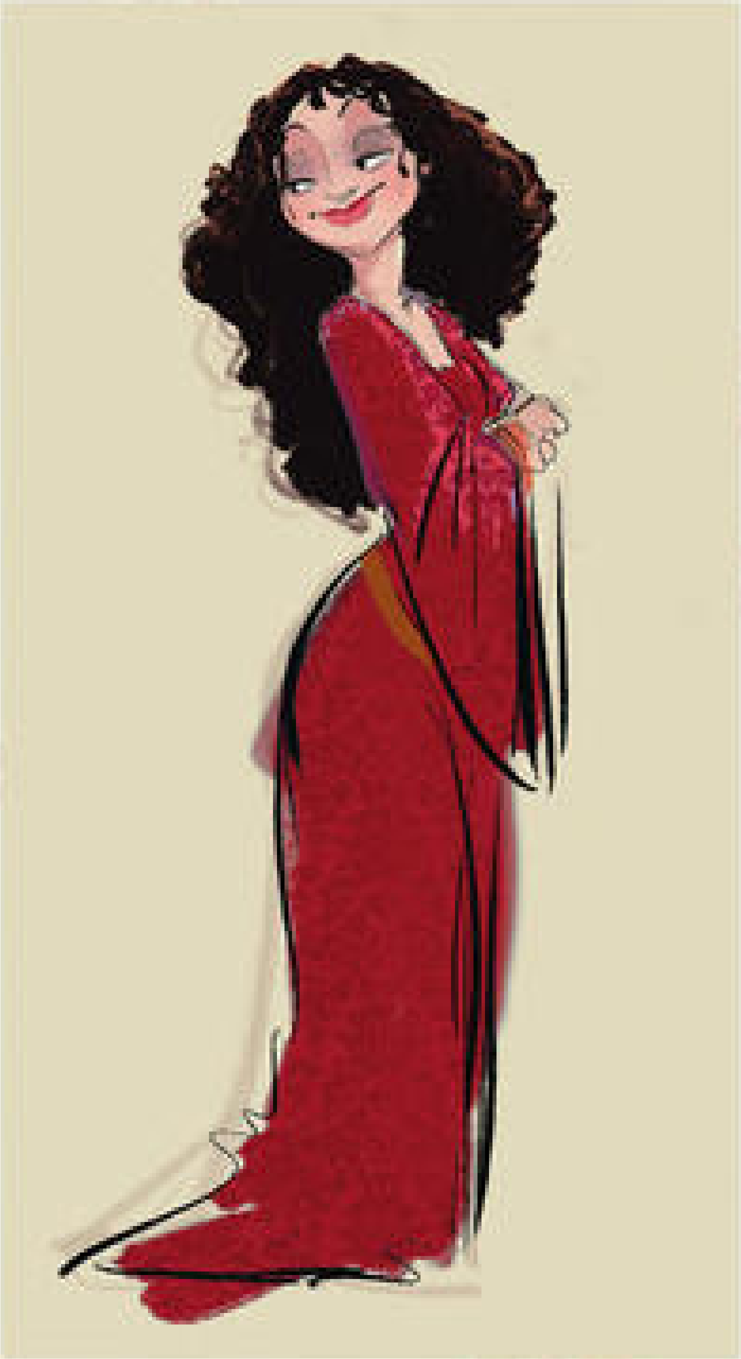


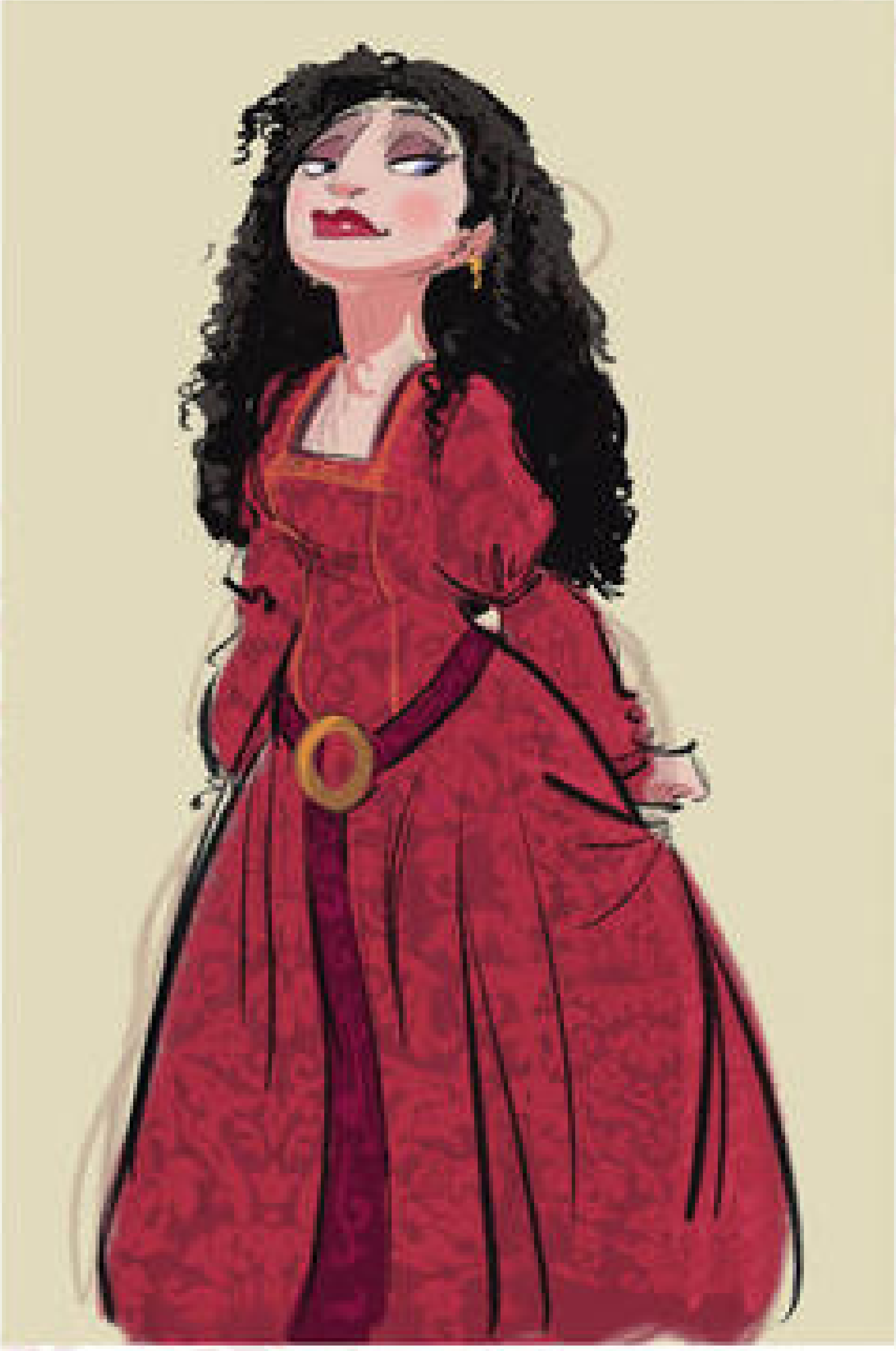


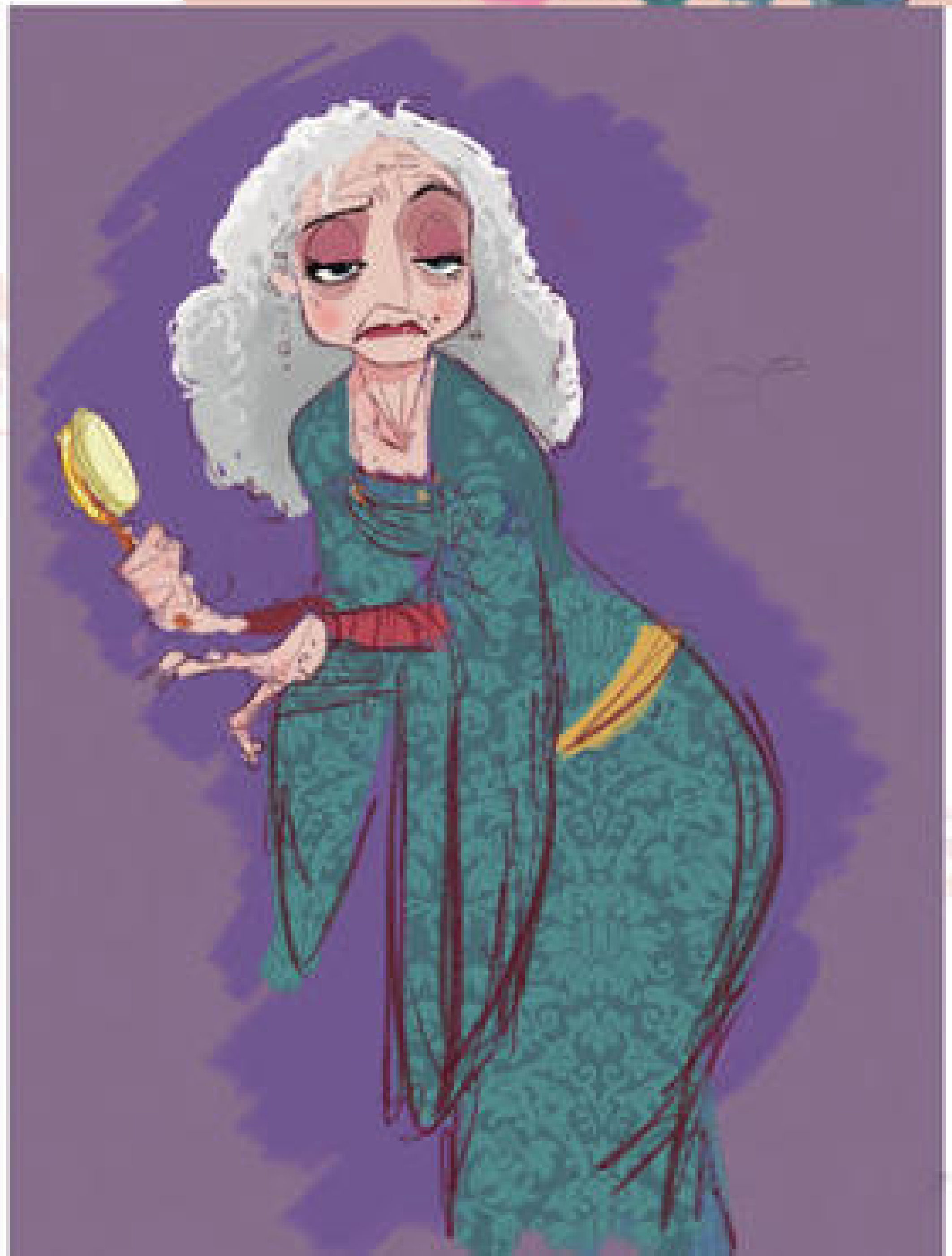
Shiyoon Kim | *Digital*

> It's difficult to have this dark character of Gothel in the prologue, and then when you see her later, she's a bouncy, happy thing. The question is always, 'How do you balance that menace that you're going to need?' Because she's our only villain.
>
> —Mark Kennedy, Head of Story

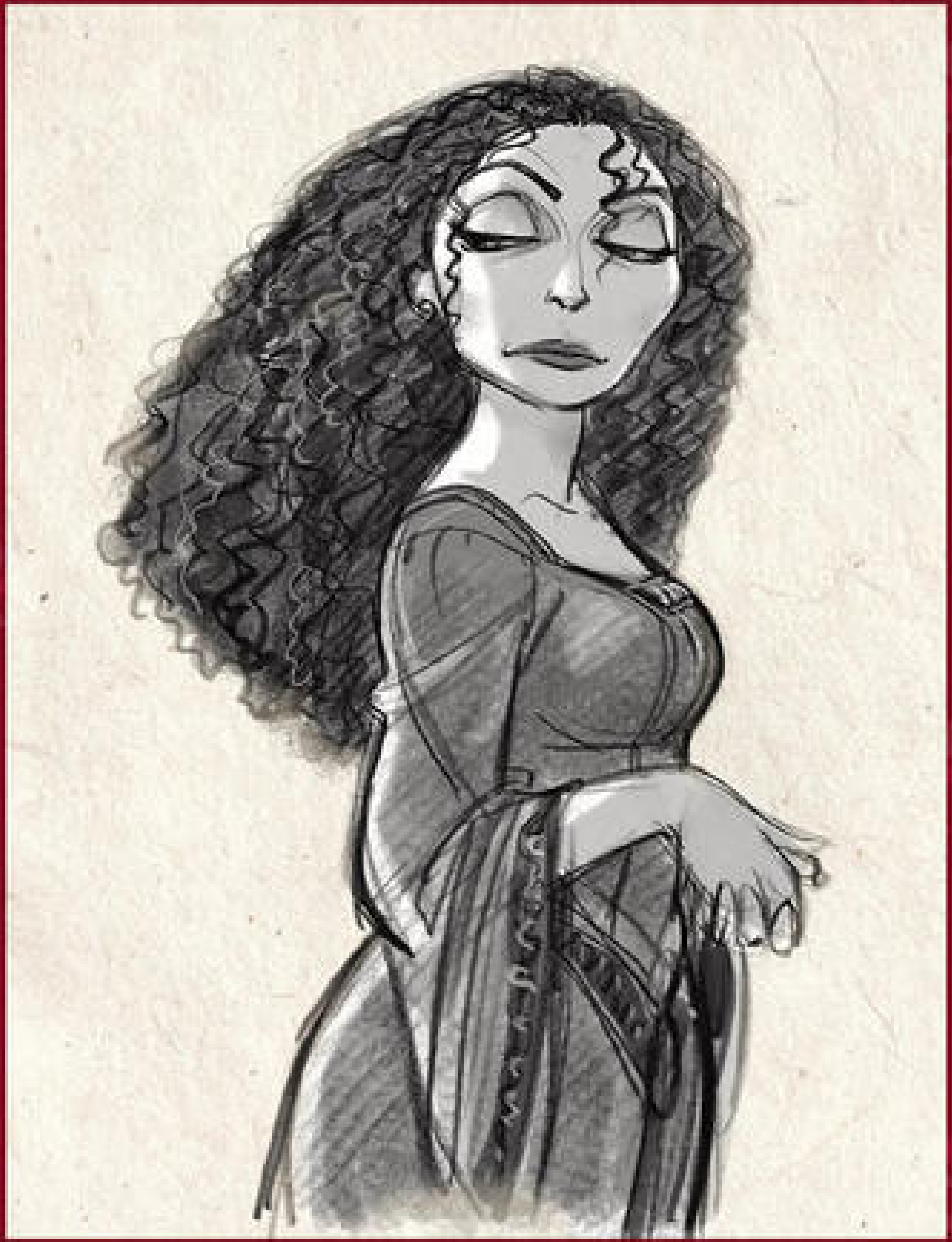






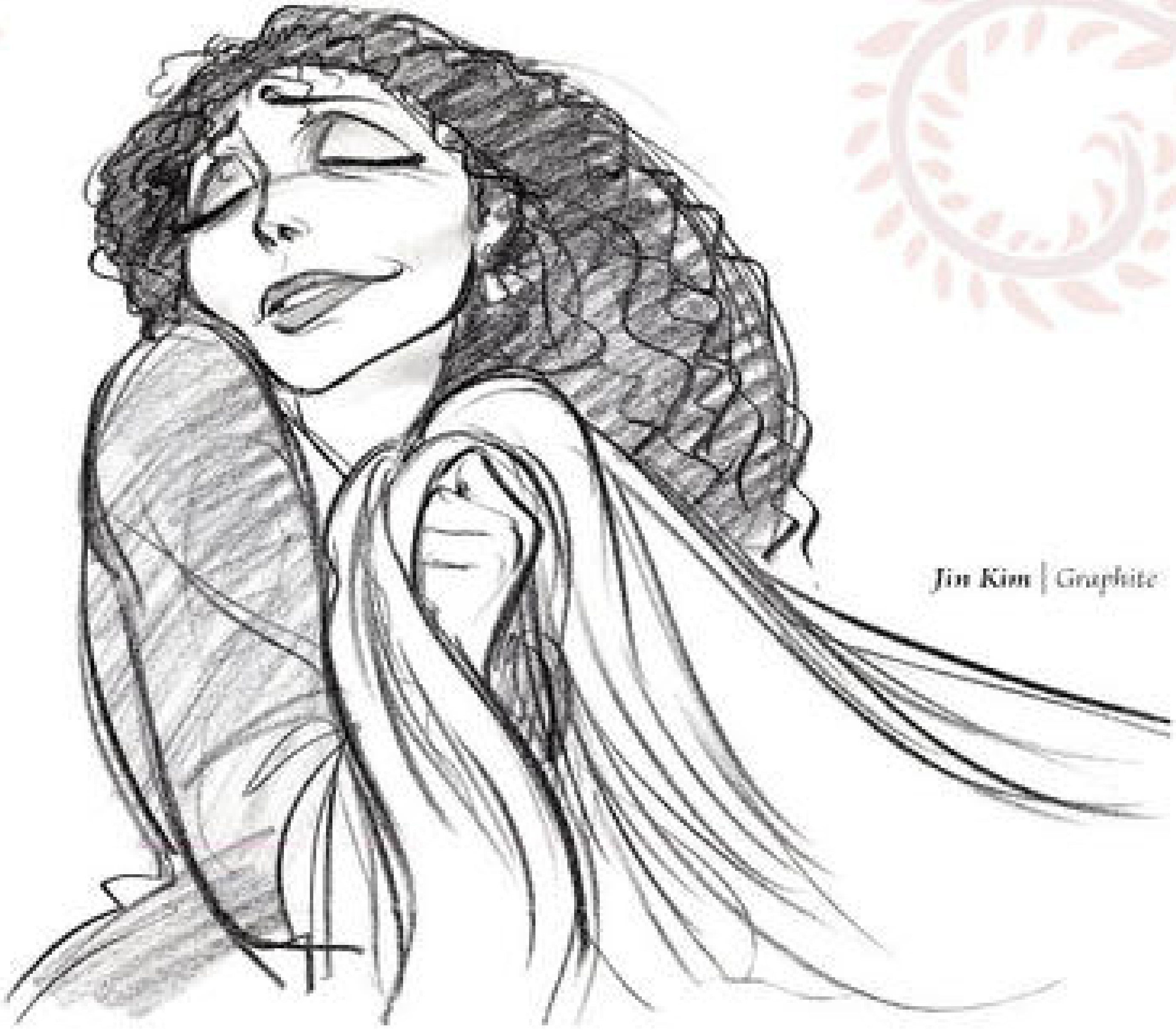


Byron Howard | *Digital*

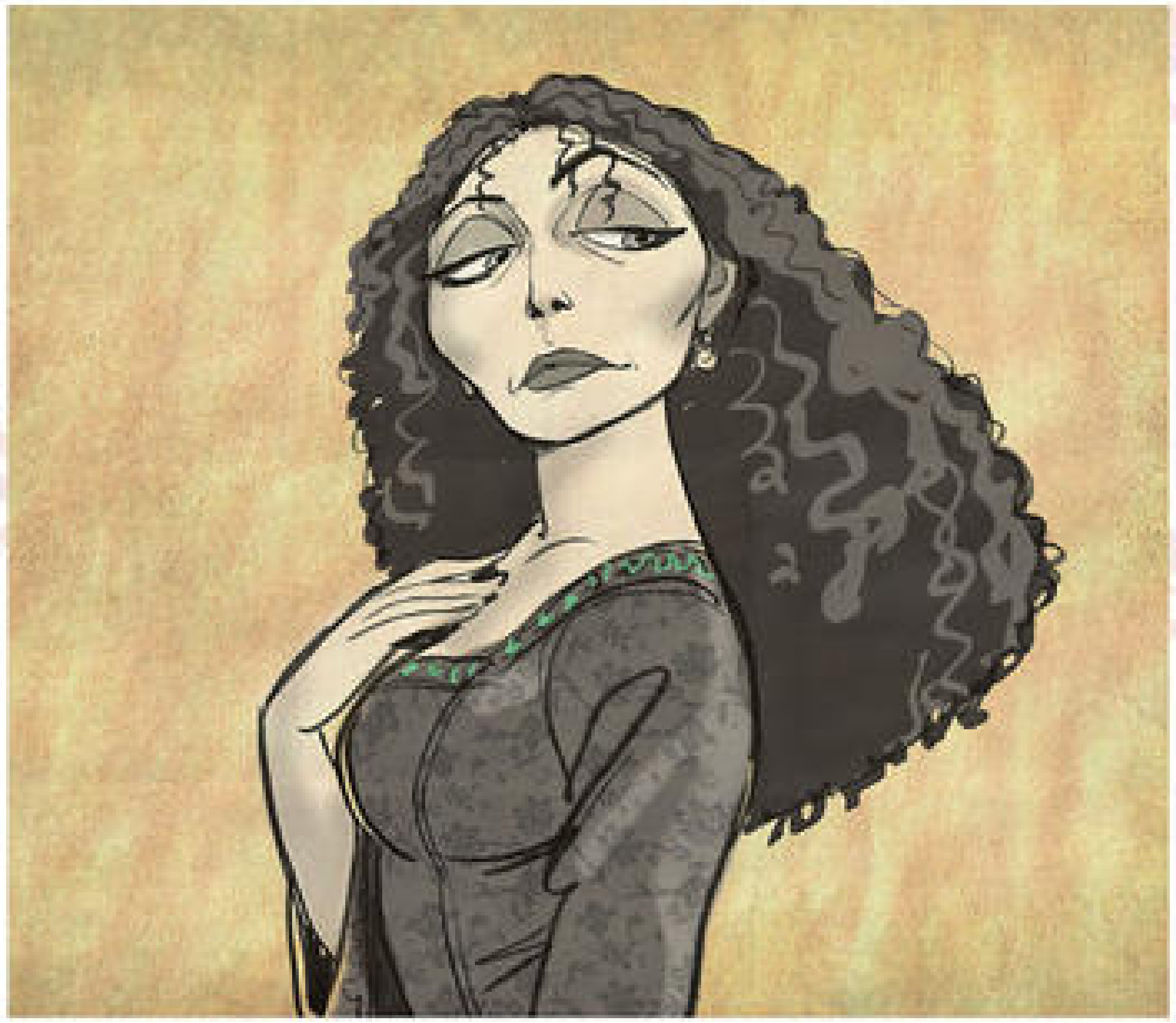


Jin Kim | *Graphite, Digital*

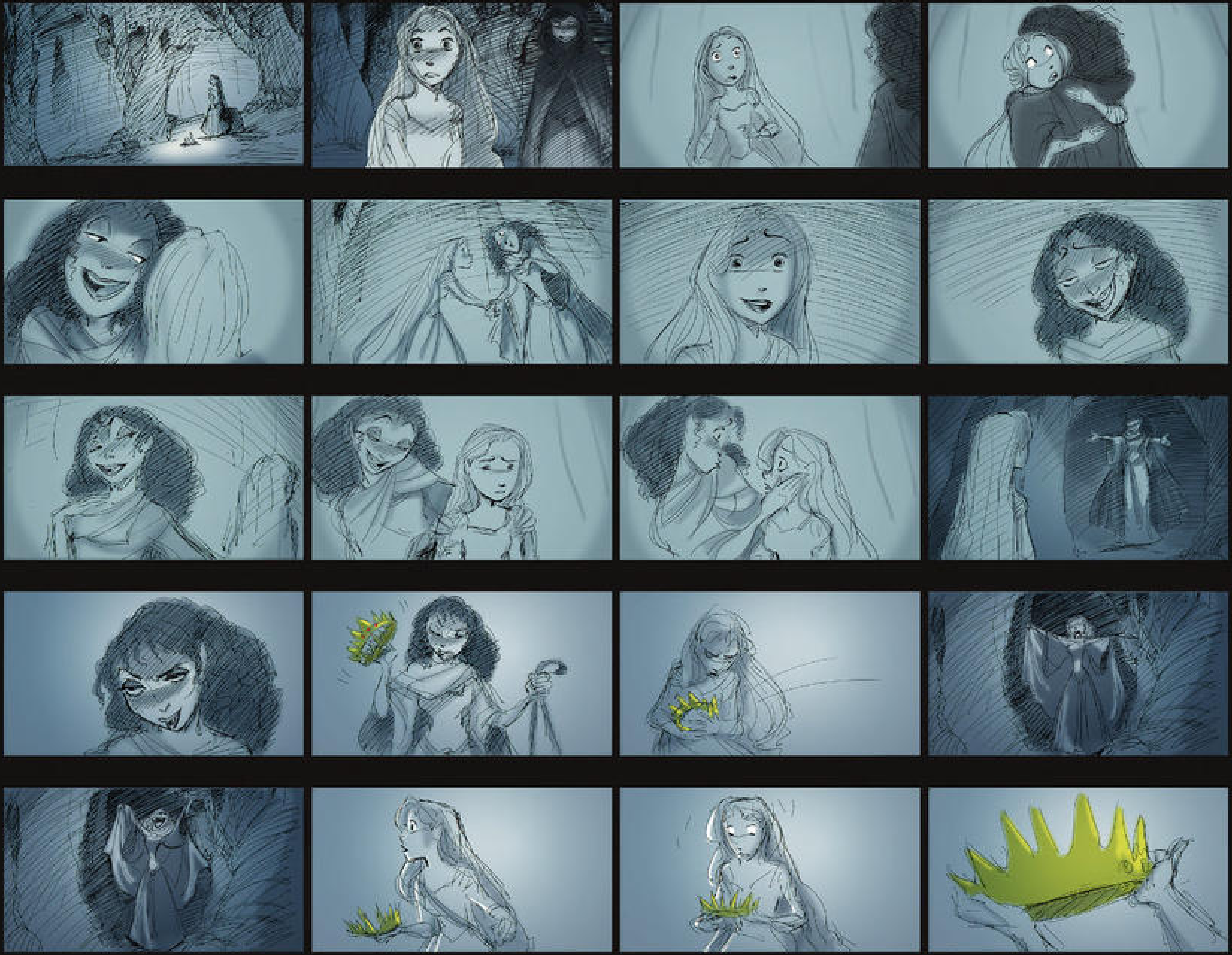
> Audiences have always been fascinated by villains. Their behavior is aberrant, they are seemingly more colorful than the average person, and they cause intense things to happen.
>
> —Frank Thomas and Ollie Johnston,
> The Disney Villain



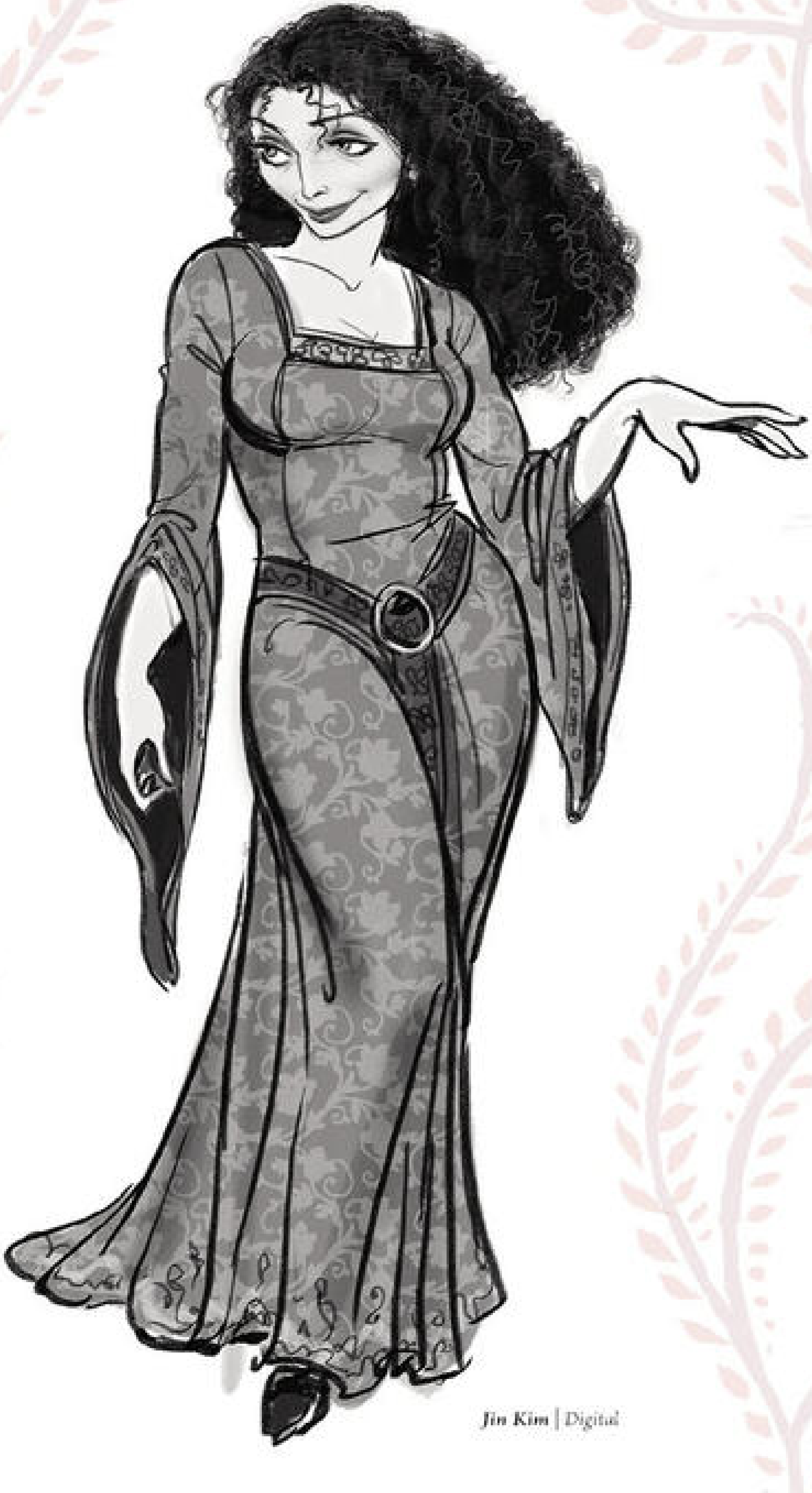
Jin Kim | *Graphite*



Jin Kim | *Digital*



Story Boards | ***John Ripa*** | *Graphite, Digital*



Jin Kim | *Digital*

Aging Gracefully

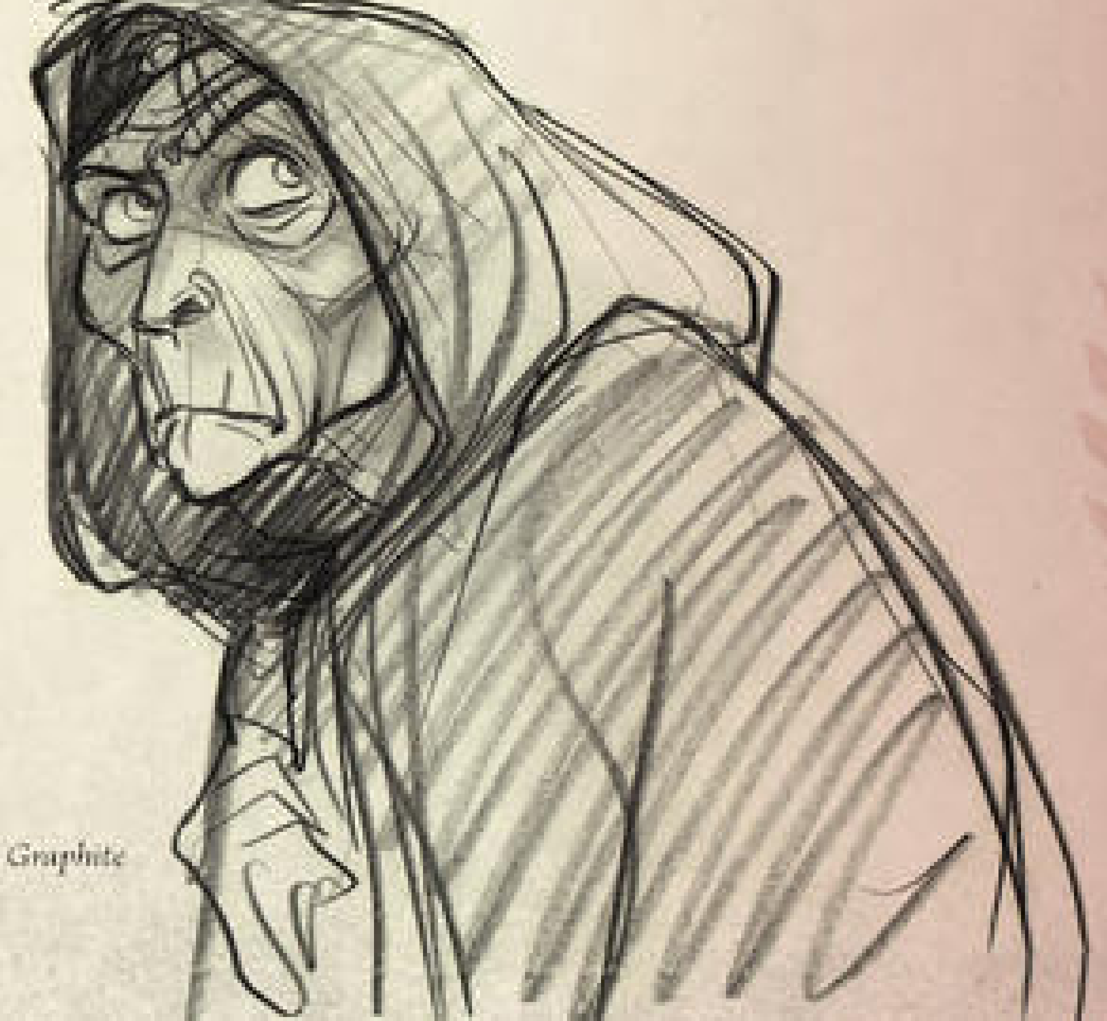
From Forty to Eighty in Seconds

Now that her character design had stabilized, the filmmakers faced another hurdle with their villain. When Gothel loses the power of Rapunzel's hair, she has to age from about forty years old to a crone of eighty-plus years in a matter of seconds.

Modeling lead Chad Stubblefield says, "We thought, hey, we're just going to make the forty-year-old look like she's eighty. We did that; we used the same mesh and the same topology. But when we got into the model, it just felt too realistic. Too many wrinkles. The first version was just too creepy, a little too skeleton-like. I started tweaking the eighty-year-old model, getting rid of wrinkles that weren't needed, and really simplifying it, polishing it up, yet still making it look like her."

Jesus Canal says, "John Lasseter is a stickler about research. So we have boards of the same people in sequence from their youth to old age, to see how they age over time, and make sure that you can see that quality, that they are exactly the same features. Also we want to be careful, we don't want to make it too scary, too creepy."

"Well, she's not a witch," Stubblefield says. "You don't want her *that* scary. We wanted to get more stylization in there."



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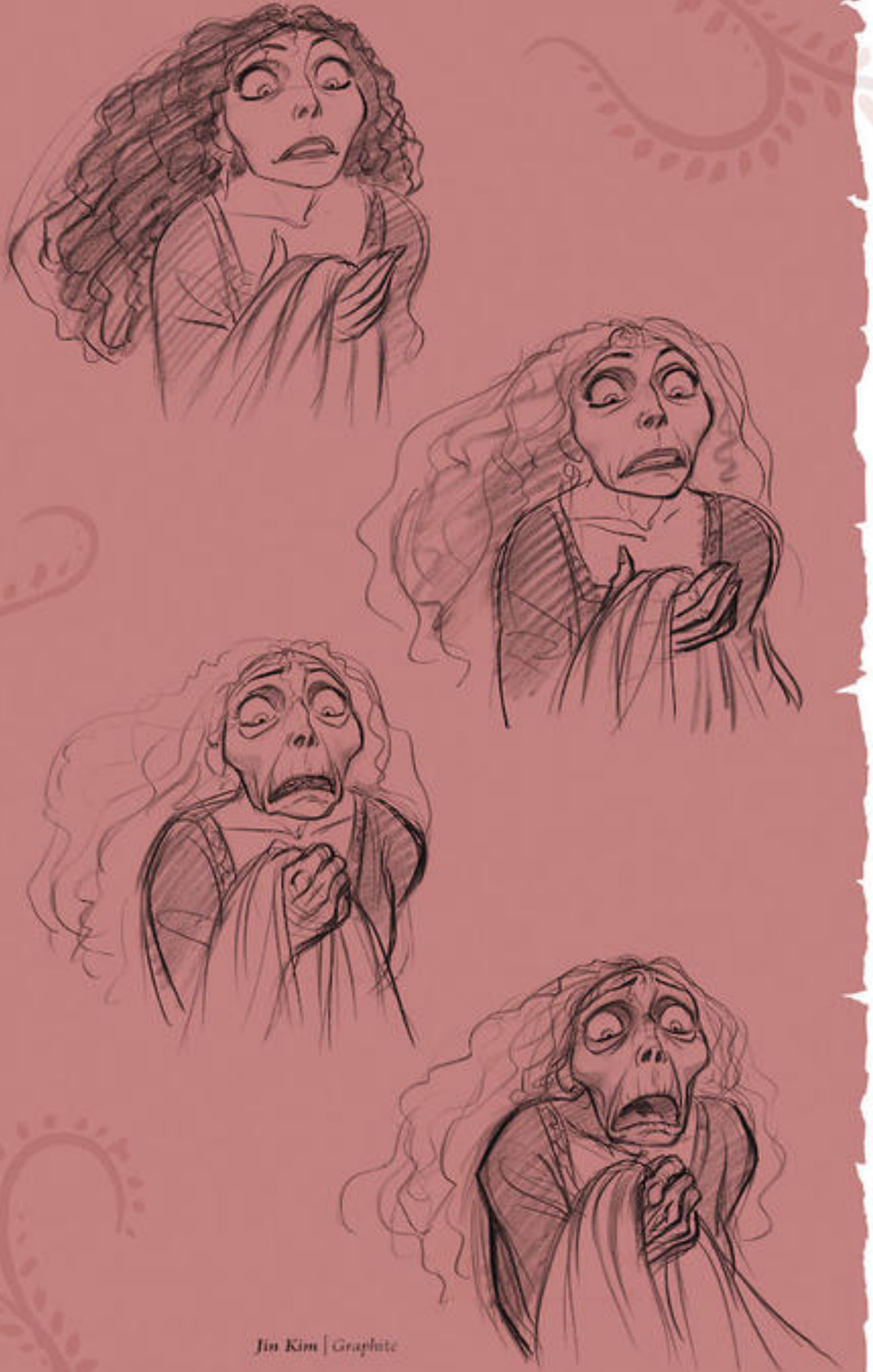

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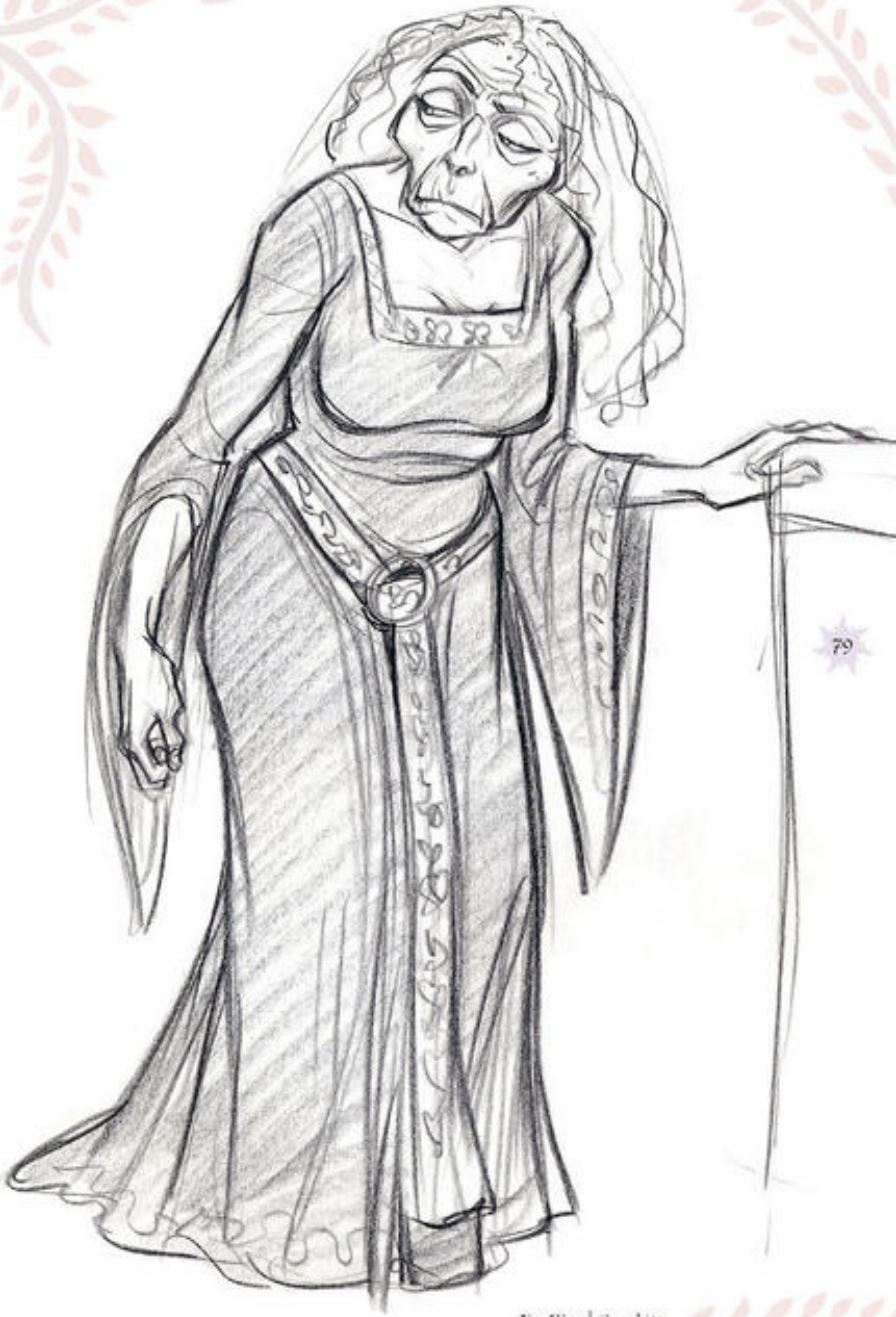


Jin Kim | *Graphite*

A Colorful Companion

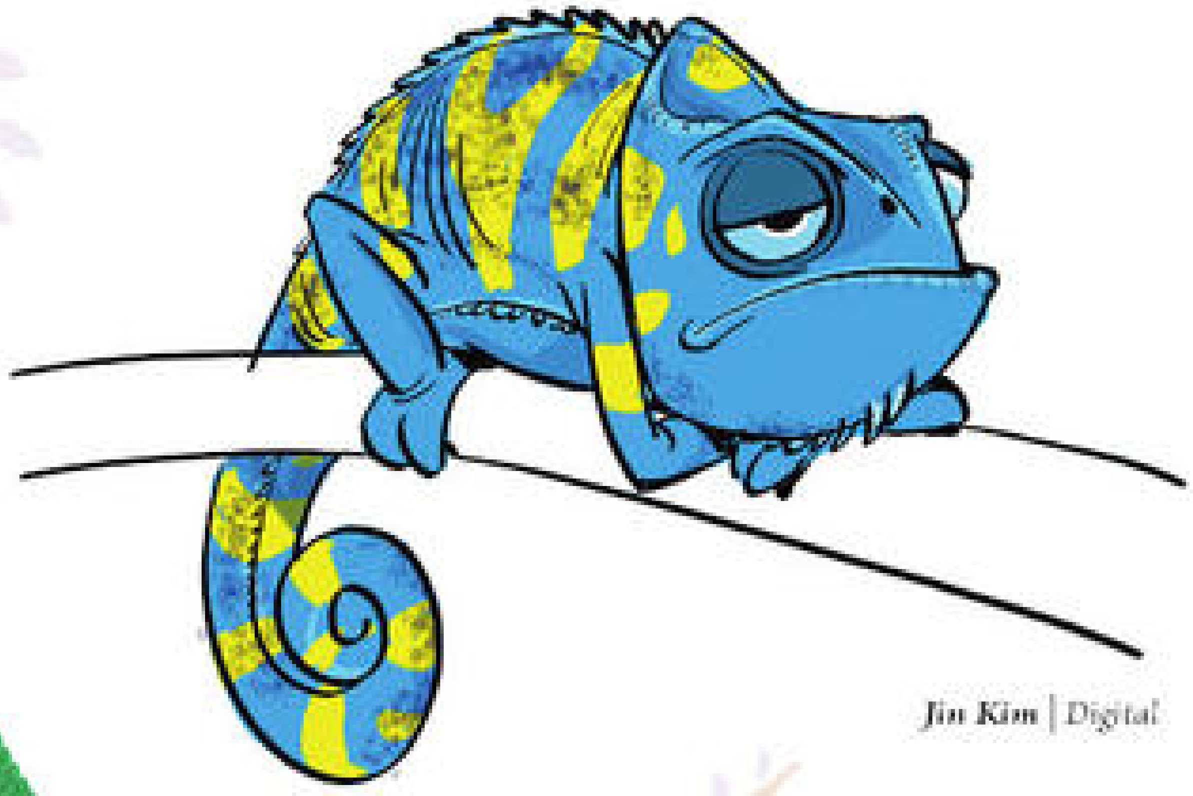
Pascal, the Artistic Chameleon

Rapunzel's sole companion in her exile is an odd one: a chameleon named Pascal. The filmmakers at first fought against the idea of Rapunzel having a sidekick. Head of Story Mark Kennedy says, "A lot of us had a really negative reaction—it just feels like it's been done. But I also felt that she had to talk to *somebody*—Gothel isn't her confidant, Flynn isn't her confidant; who is she going to talk to? How do we have Rapunzel express herself to the audience where it doesn't feel like she's gone a bit crazy in the tower and is just talking to herself? So I think it had to happen.

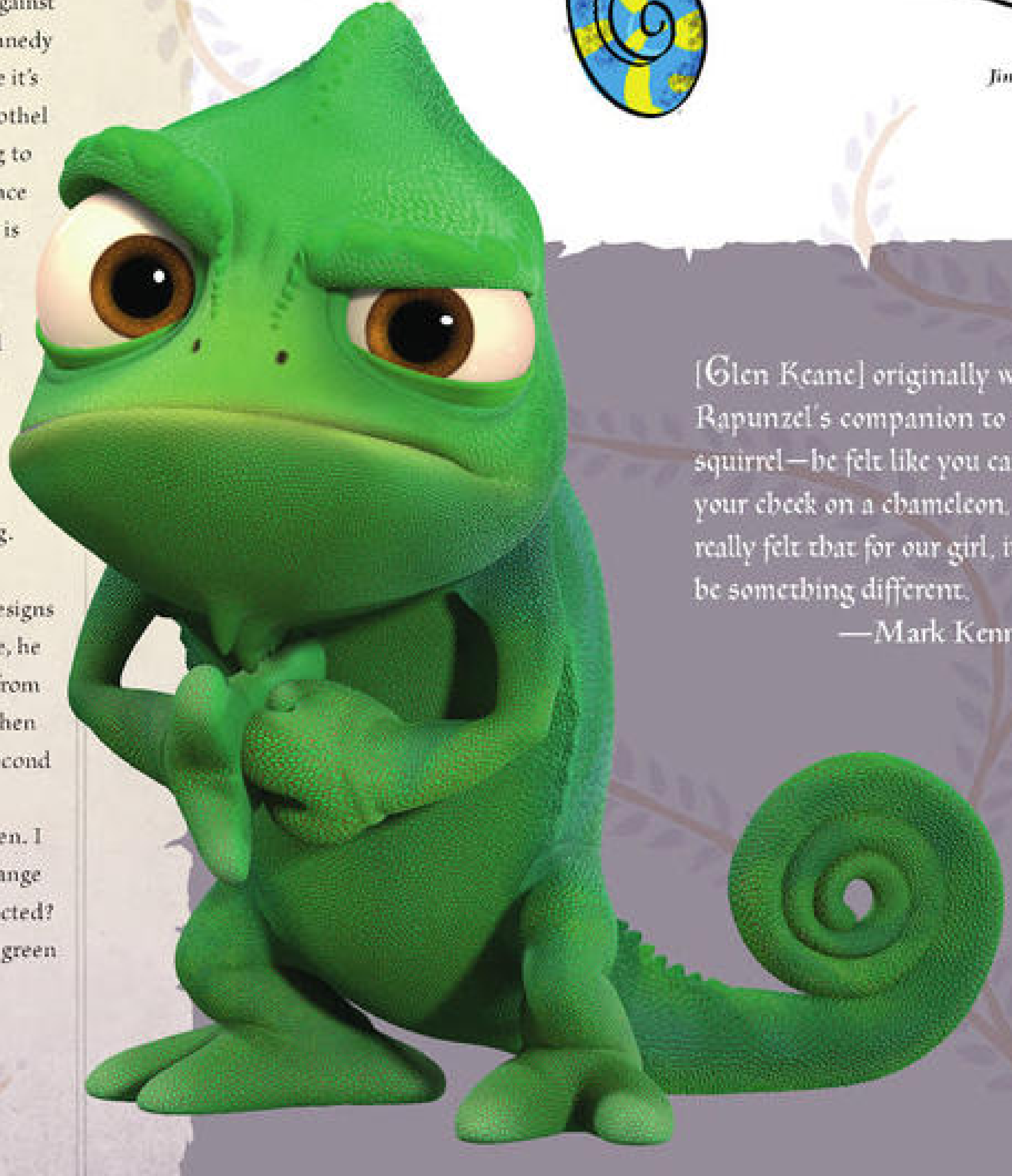
"The reason we picked a chameleon is because Rapunzel is a painter. It started out as a gag, she paints a 'lizard' that's wandered in, but he starts changing colors, and she has to mix a new color constantly, and then she gets really frustrated with him. That's where the chameleon comes into play. It was a joke about her painting, and we just all felt like it was something that could be organic for our story, and original, and still be entertaining. And a chameleon can express himself artistically."

Jin Kim says, "It only took us a couple of weeks to do the designs for Pascal, but he's ended up with so much screen time! Before, he was a very minor role, so I reviewed all these chameleon photos from books and research, and did it really quickly—and they loved it. Then the modeler, Joey Kwan, did a really good job, and the first or second pass was approved right away."

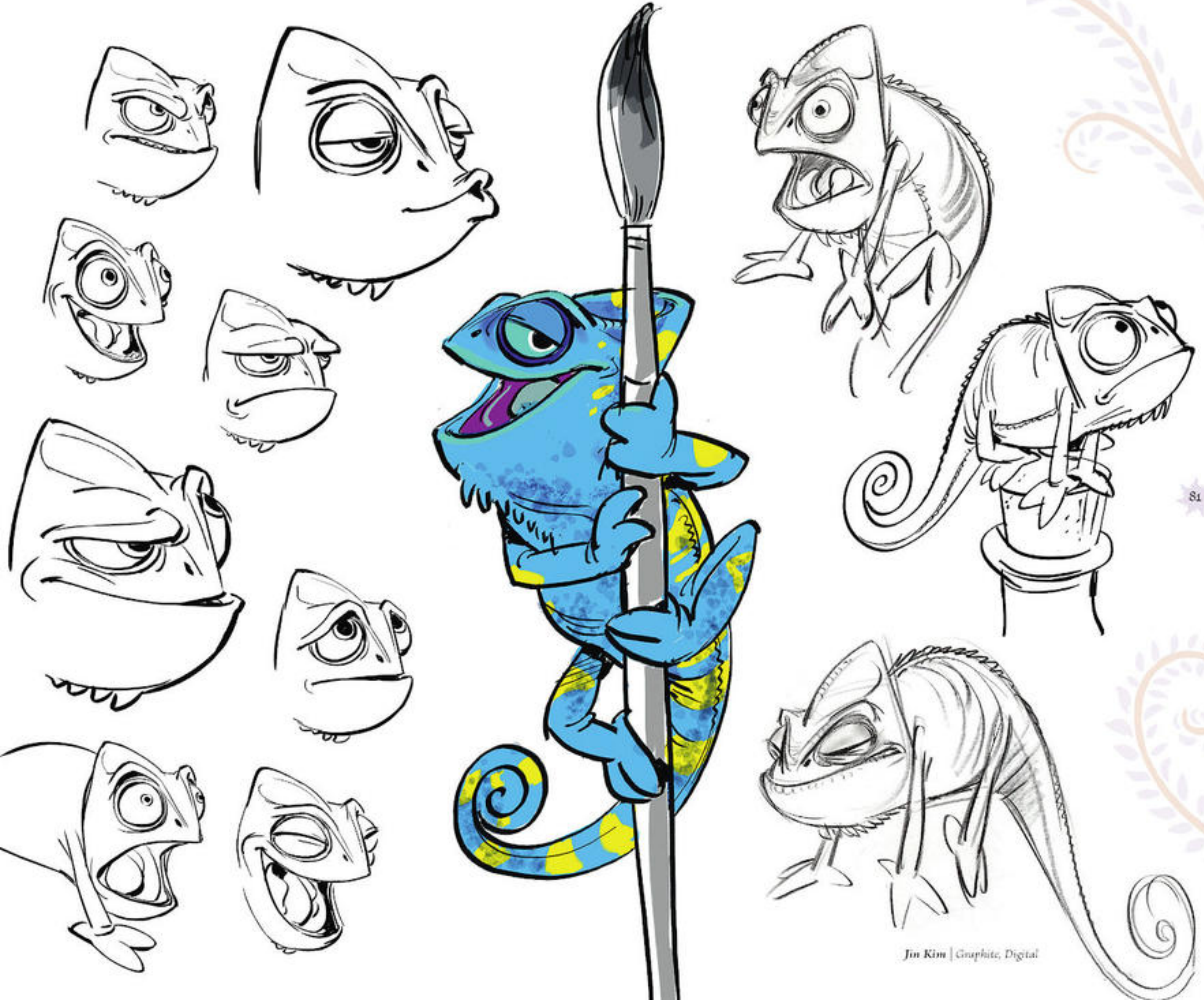
Victoria Ying developed a color style for Pascal. "He's green. I tried a bunch of things, especially because he's supposed to change colors, right? Maybe he shouldn't be green because it's so...expected? He was purple for a while; he was blue. Then it turned out that green was what looked best with Rapunzel's clothes and hair!"



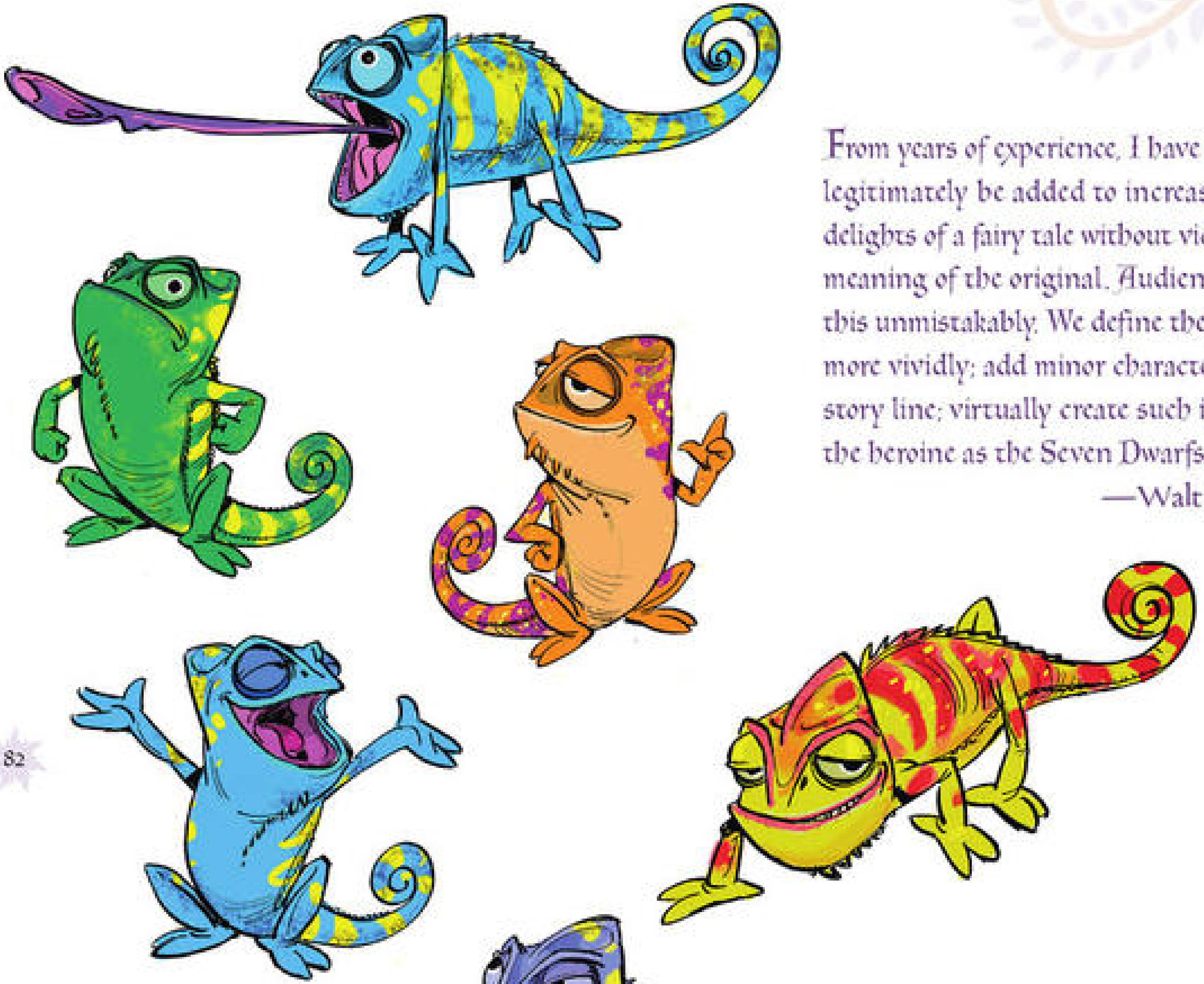
Jin Kim | *Digital*

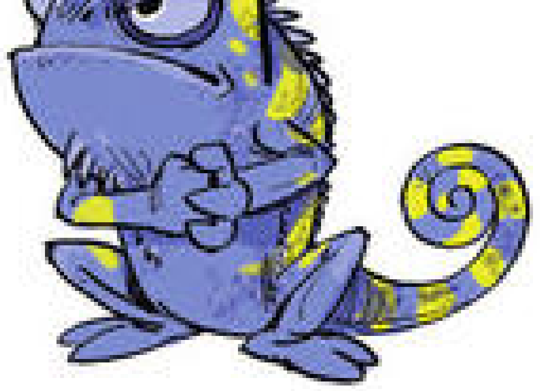


[Glen Keane] originally wanted Rapunzel's companion to be a squirrel—he felt like you can't rub your cheek on a chameleon. But I really felt that for our girl, it would be something different.
—Mark Kennedy



Jin Kim | *Graphite, Digital*

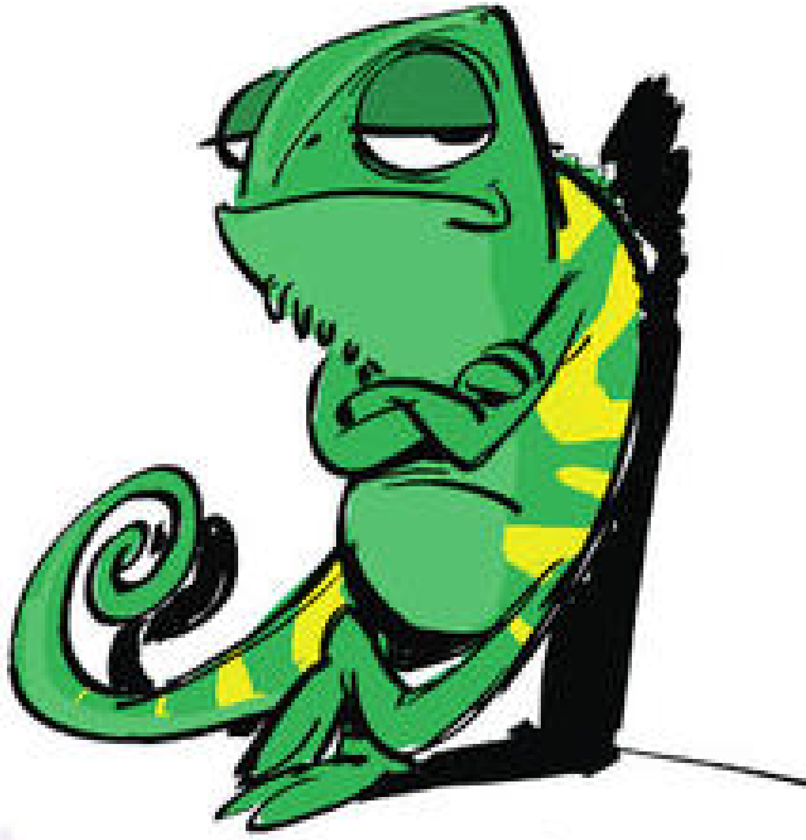




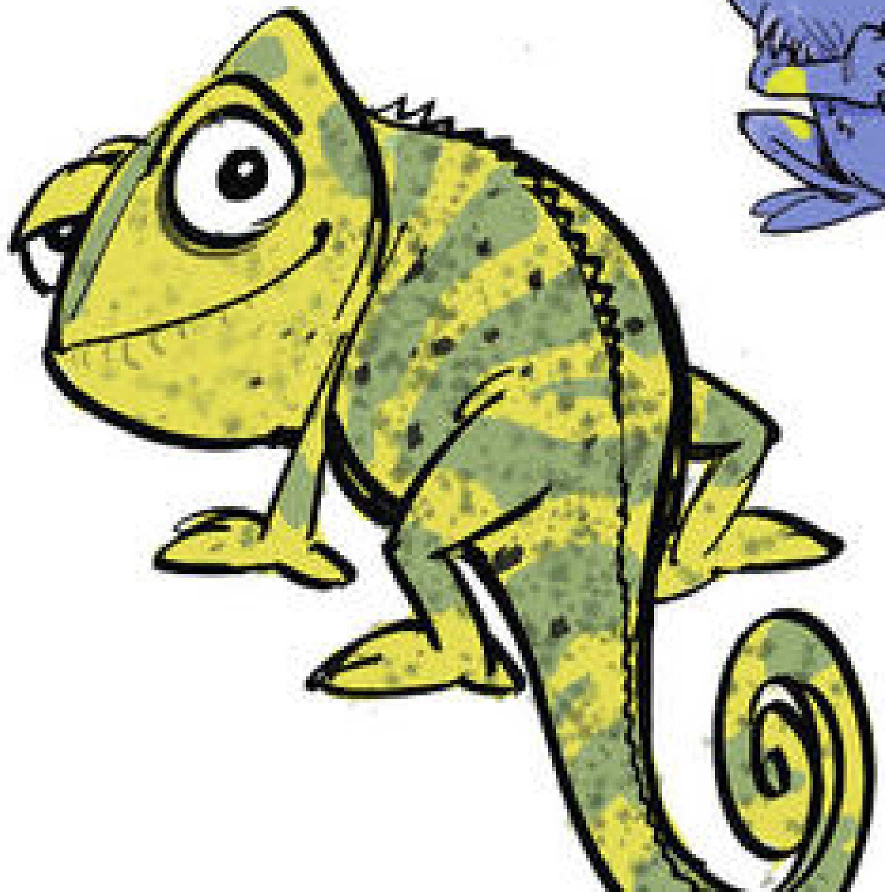
Jin Kim | *Digital*

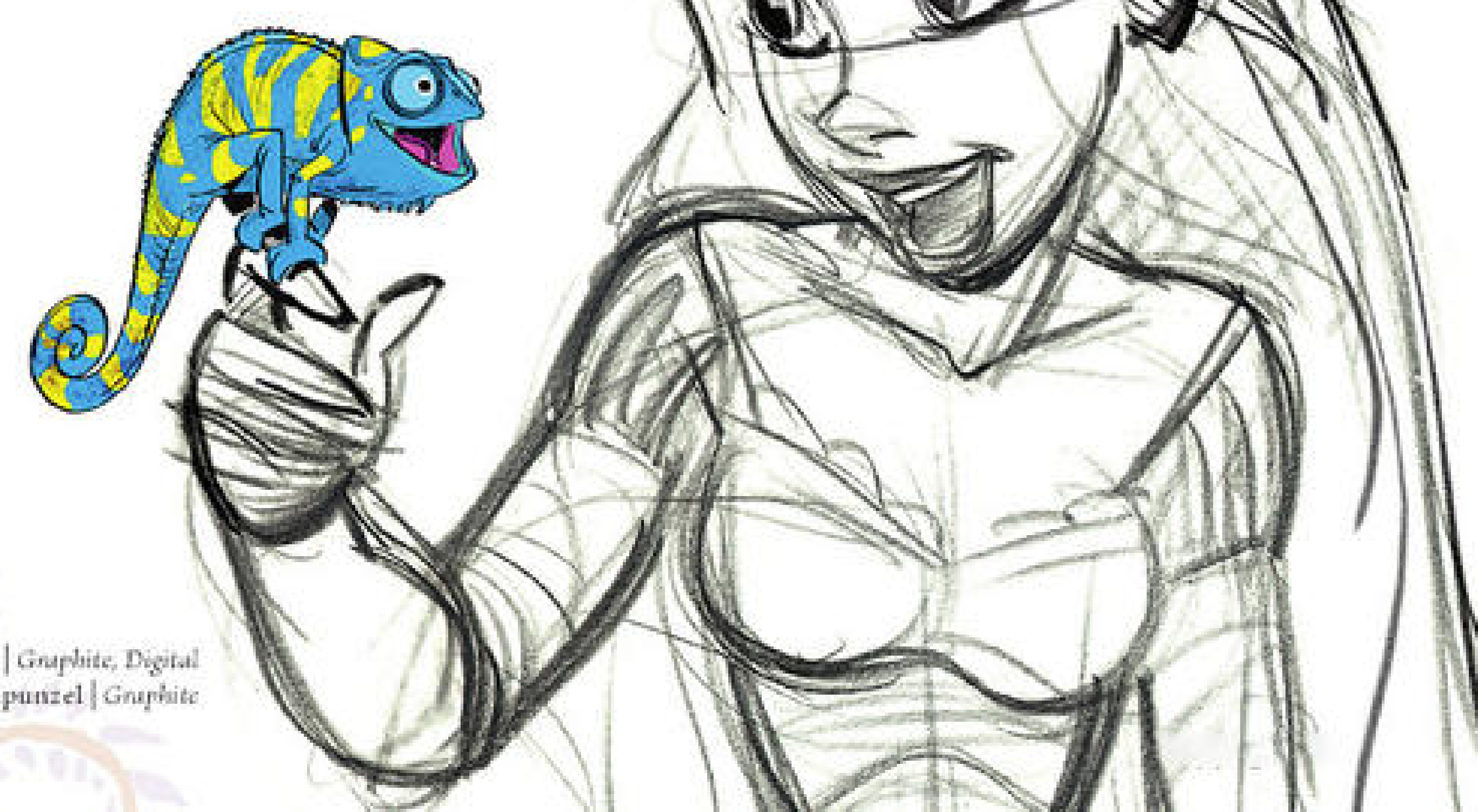
From years of experience, I have learned what could legitimately be added to increase the thrills and delights of a fairy tale without violating the moral and meaning of the original. Audiences have confirmed this unmistakably. We define the heroines and heroes more vividly; add minor characters to help carry the story line; virtually create such immortal friends of the heroine as the Seven Dwarfs.

—Walt Disney

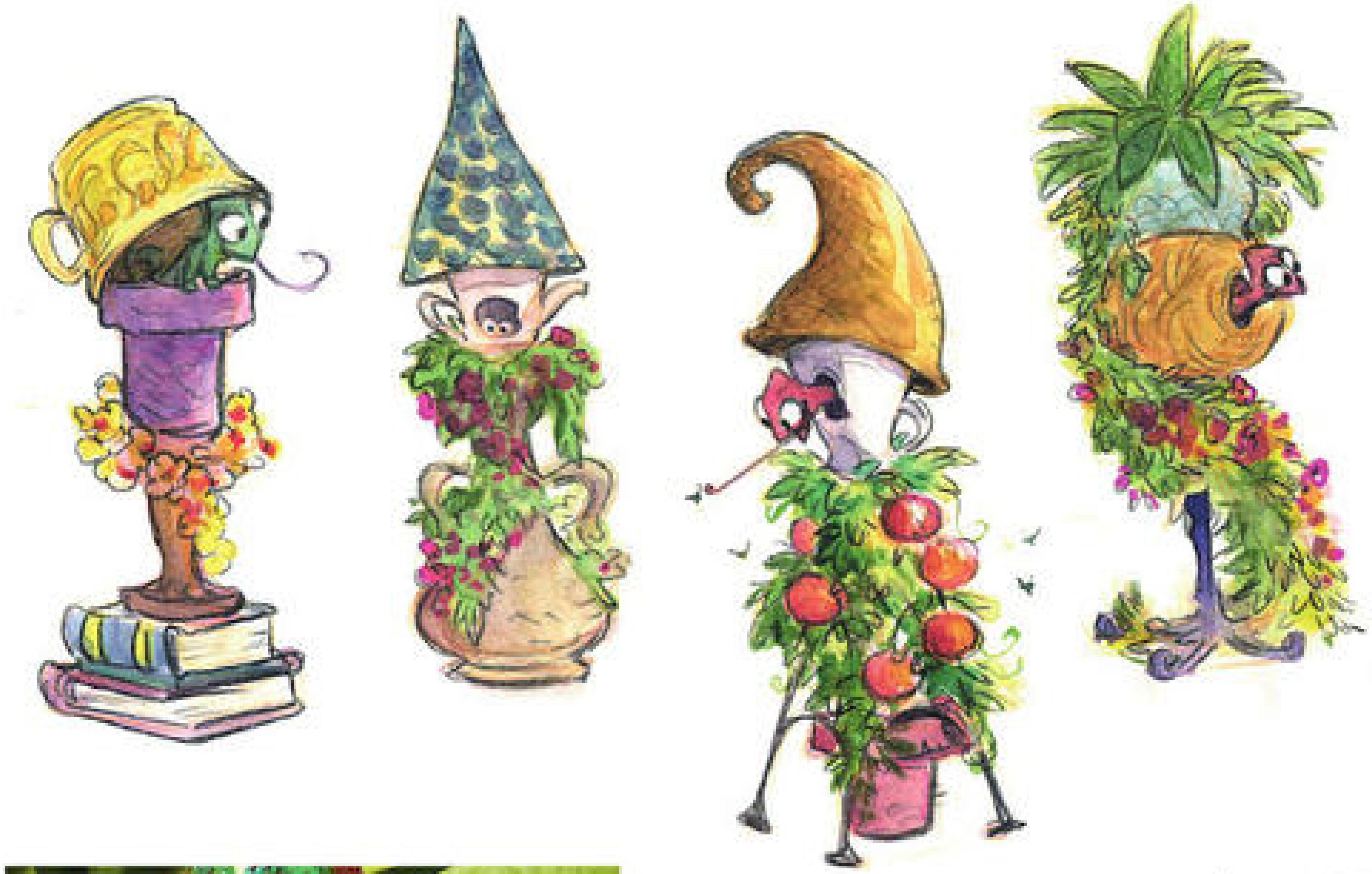


Jin Kim | *Digital*





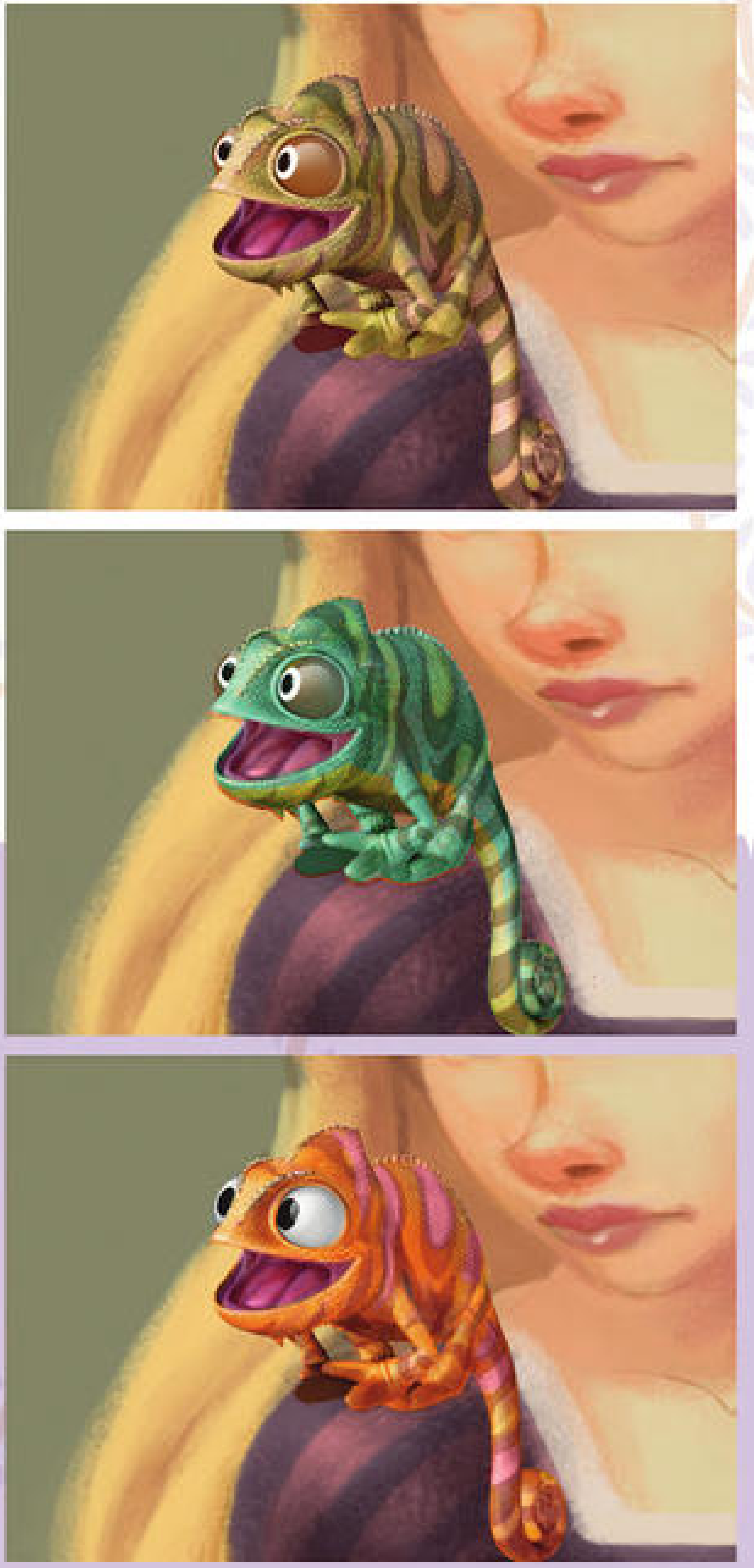
Jin Kim | Pascal | *Graphite, Digital*
Glen Keane | Rapunzel | *Graphite*



Scott Watanabe | *Watercolor*

Photos Courtesy of Kellie Lewis

Snapshots of the real-life Pascal. The character in Tangled was named for this cute and feisty Panther Chameleon. Owned by the cute and feisty Disney Animation artist, Kellie Lewis.



Victoria Ying | *Digital*

Taking Responsibility

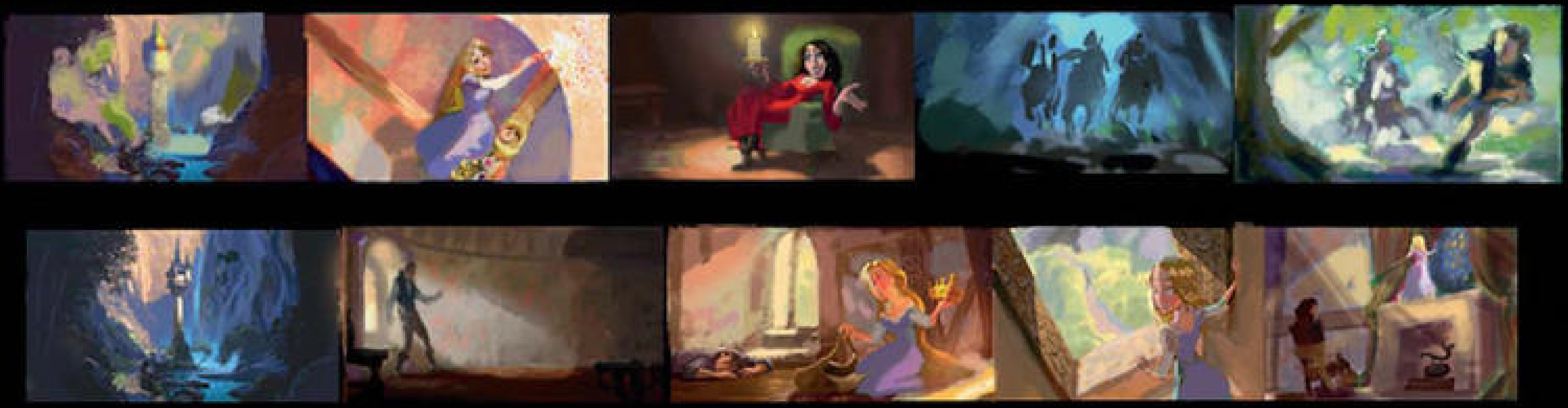
The Last Word

After a start that was far from smooth and a lot of necessarily hurried decision-making, the filmmakers began to settle in and discover the voice of their own film.

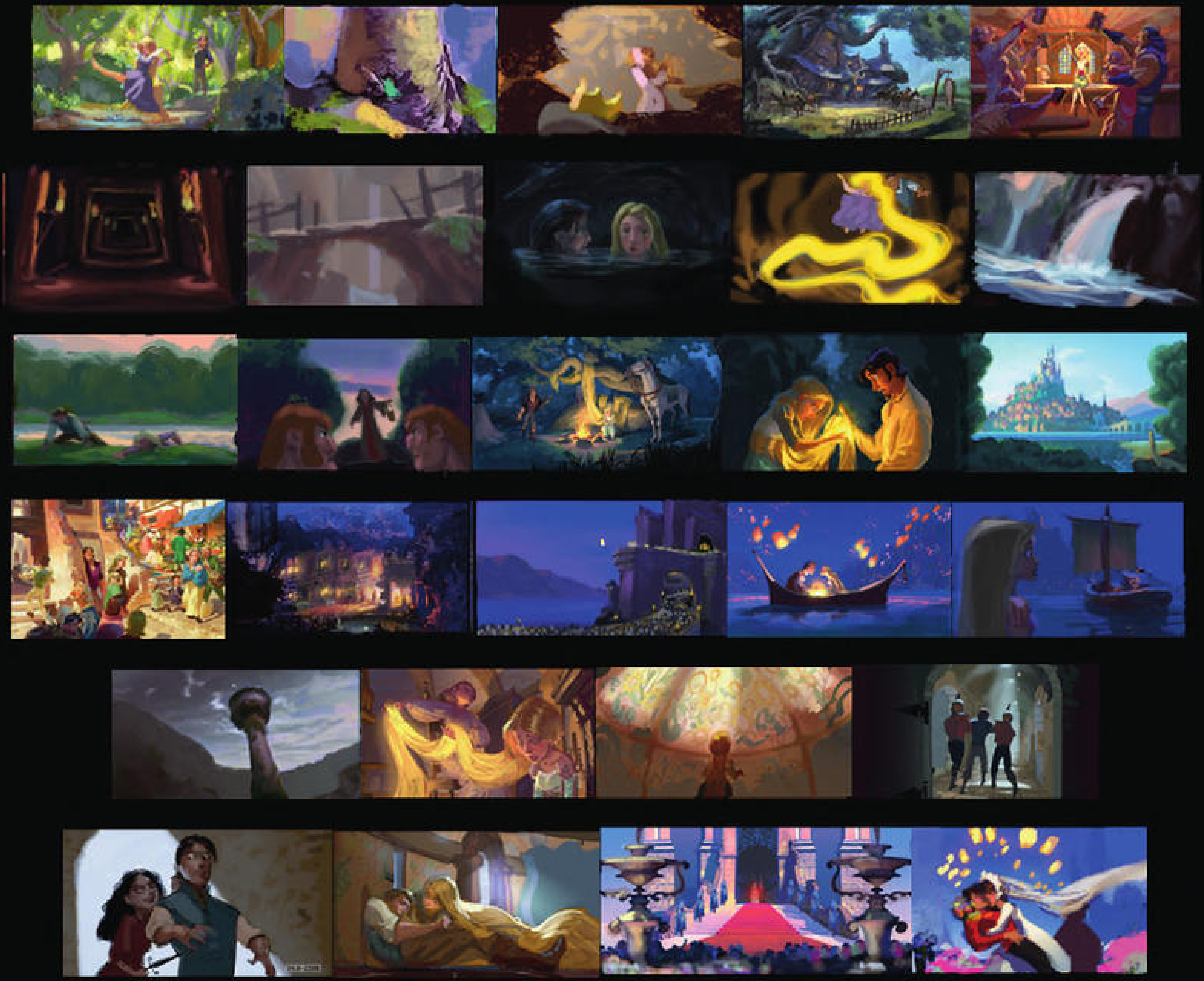
Screenwriter Dan Fogelman says, "I tease Nathan and Byron. They are Disney aficionados, and they could not be nerdier when it comes to this stuff. At the same time, they're young, smart, cool guys who know a lot about a lot of *other* stuff. It's allowed us to push and pull and create a nice balance."

Greno says, "One of the most valuable things anyone's told us about the directing process came from Ron Clements and John Musker. They just said, 'Trust your gut.' Most of our decisions are based on what works best for the film's story and structure. However, once you are past that, it all becomes very subjective. Choices are made, directions are taken because we like them. What you need, ultimately, is someone with a vision who has the last word."

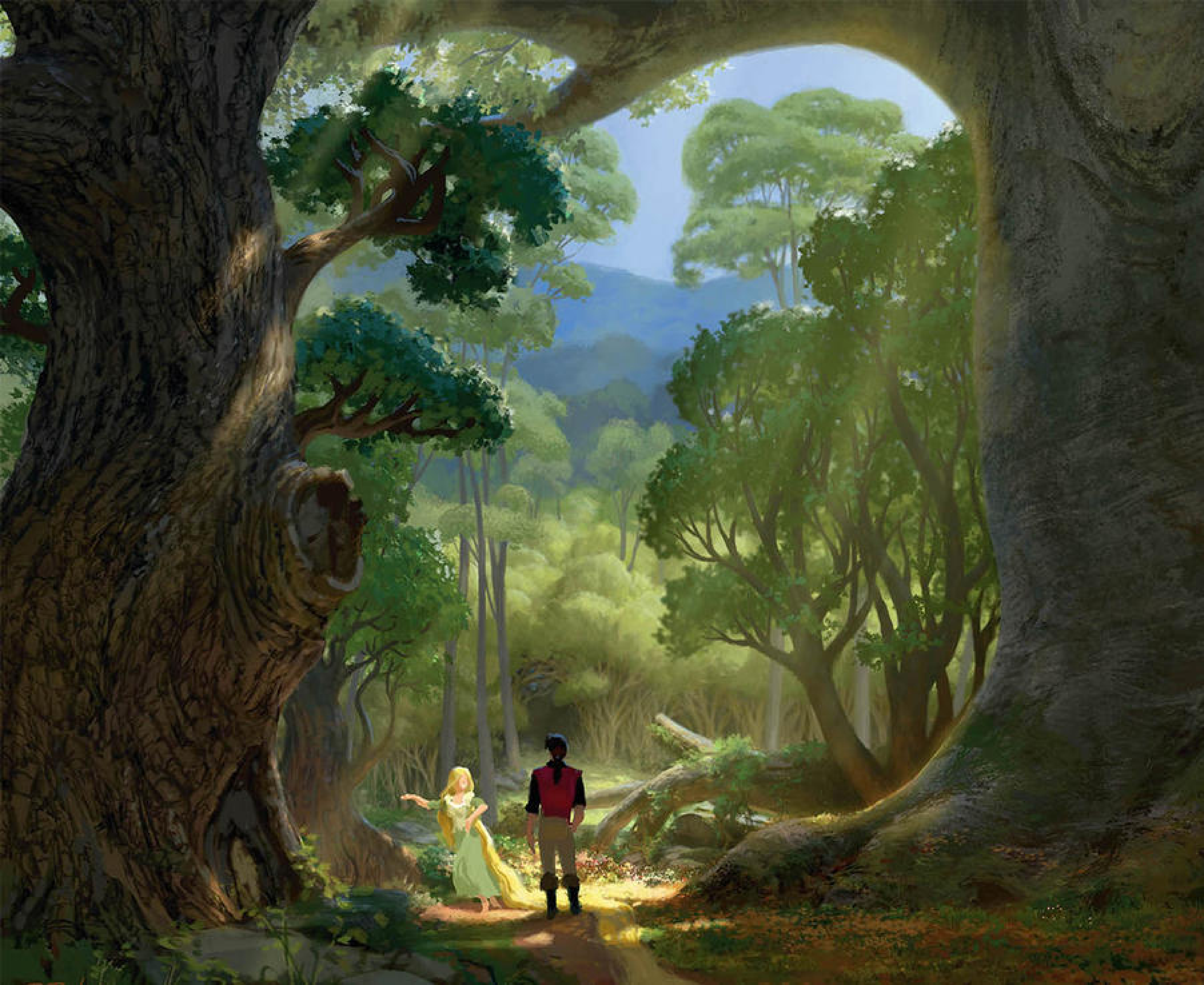
Byron Howard adds, "It was a challenge—trying to figure out what was not working about the movie when we inherited it, and what needed to be changed. There were some basic ideas that Nathan had from the very beginning that have really reshaped the film. For instance, getting Rapunzel out of that tower early in the film, so she's active and not sitting around waiting to be rescued. Another big Nathan-ism has been constantly flipping expectations with the characters and storytelling, which makes for a much more interesting ride."

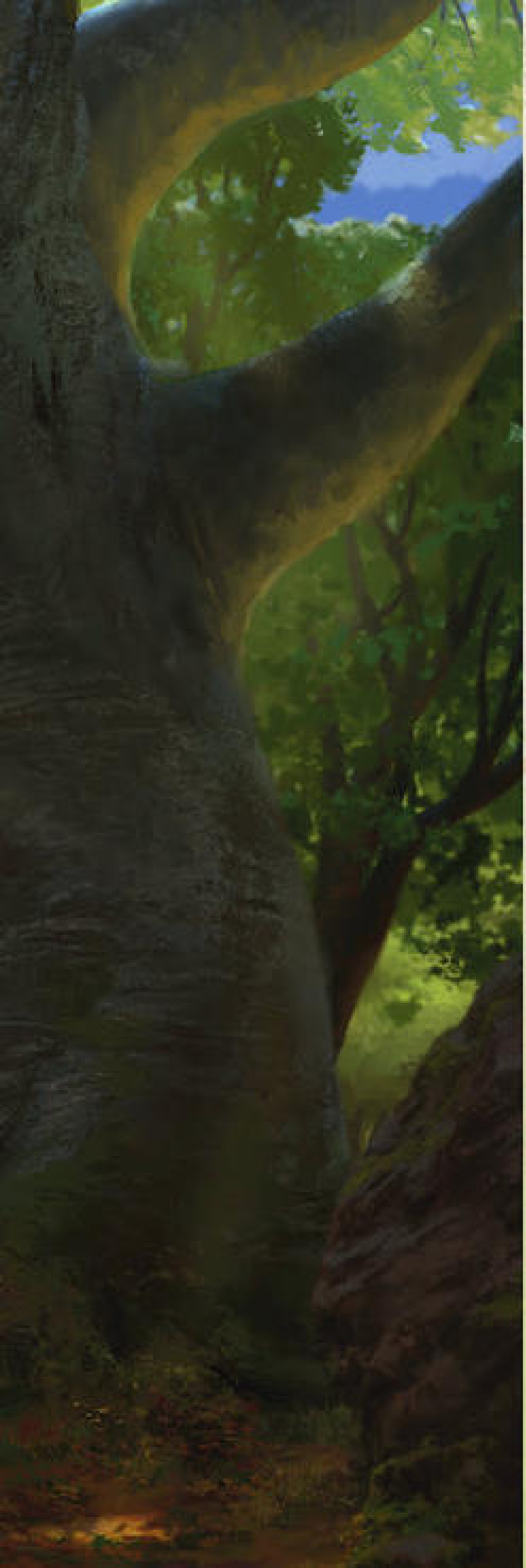


Color Script | ***Dan Cooper, David Goetz*** | *Digital*



Color Script | **Dan Cooper, David Goetz** | *Digital*





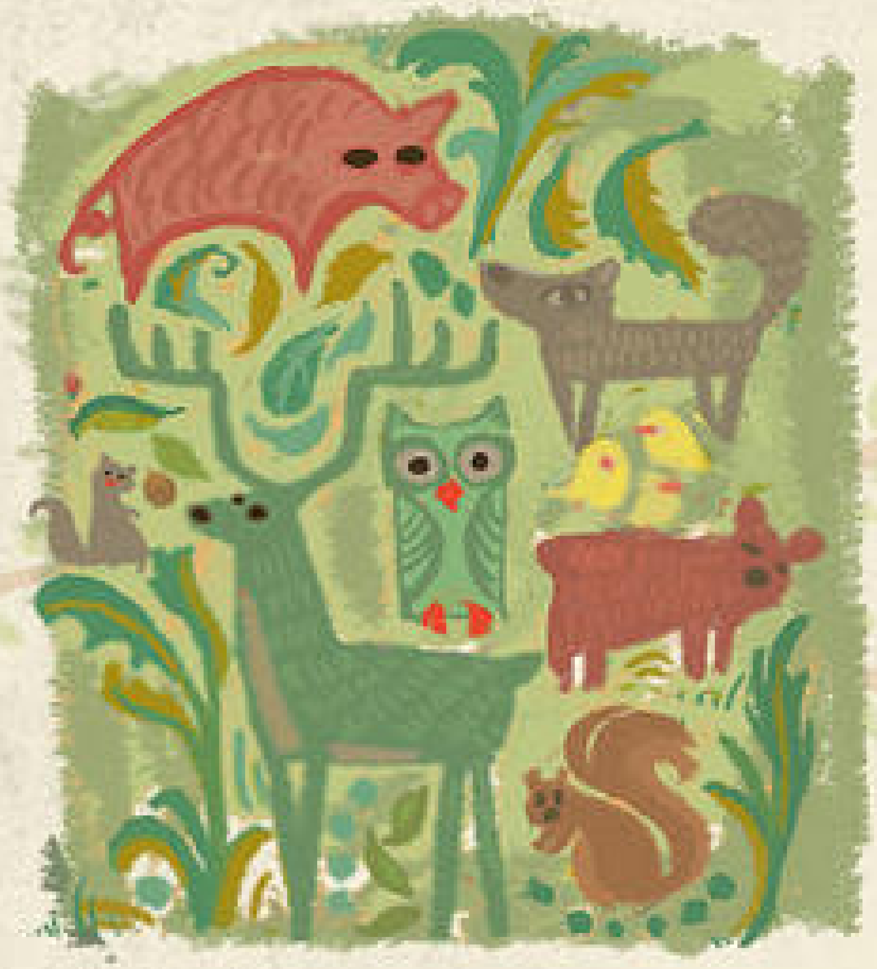
Bill Perkins | Digital

The Forest

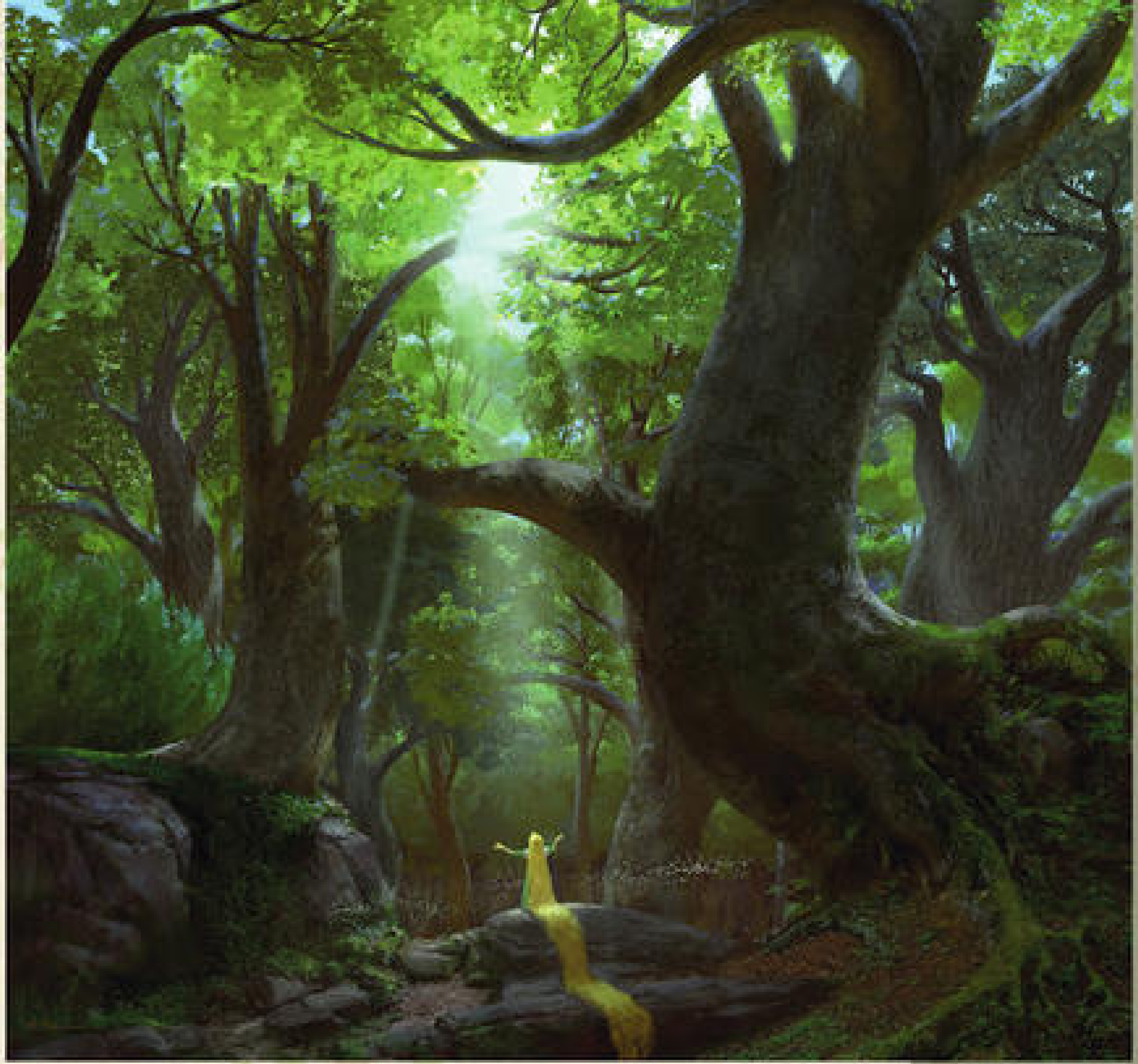
A Woodland of Many Moods

In a typical fairy tale, the forest is most often a portal to the unknown, a dark and intimidating place of danger and menace best escaped with speed, or a challenge that a hero or heroine needs to surmount in order to gain grace. (Think of Snow White's terrifying escape through the forest or Hansel and Gretel leaving a trail of breadcrumbs with the sole purpose of finding their way *out* of the forest.)

Within the world of *Tangled*, however, the forest is a locale of varied moods and is the setting for scenes of action, romance, comedy, and discovery. Doug Rogers says, "Locations serve the needs of the story, and then light and color play heavily into adjusting a mood."



Claire Keane | Digital



Bill Perkins | Digital

Seeking a Setting

Which Forest Is This?

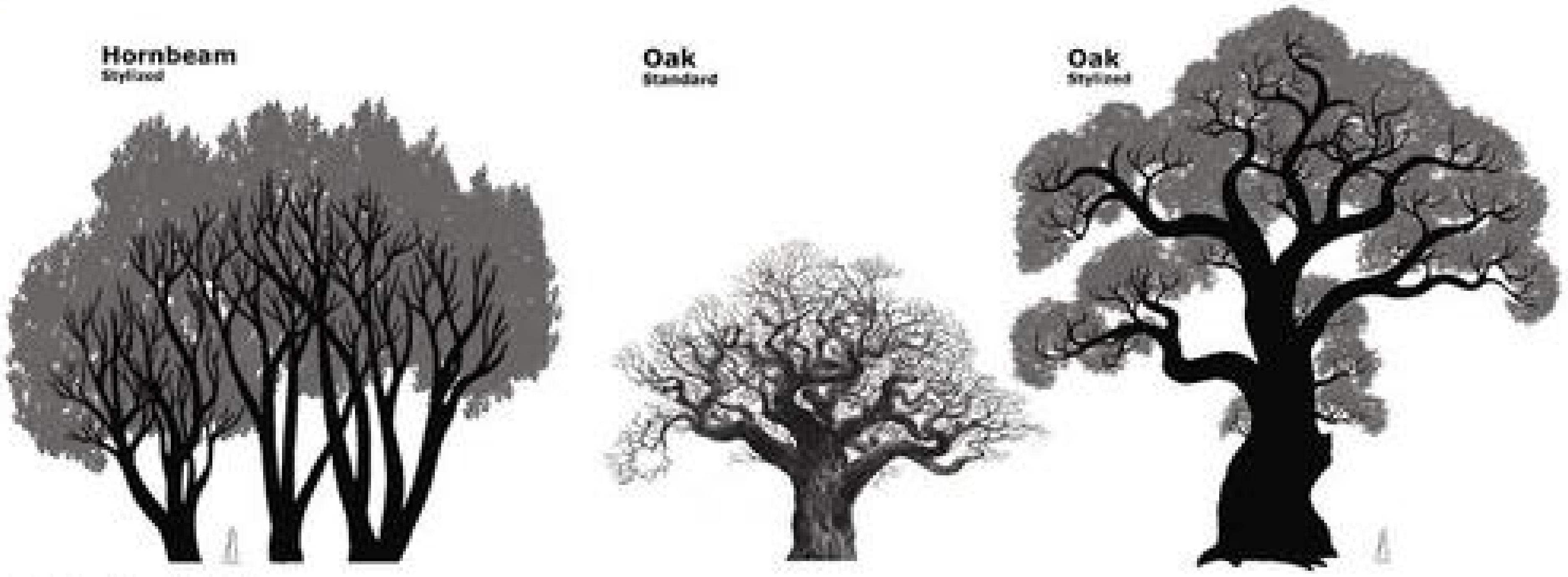
The forest design begins with defining a locale appropriate to the story intent, one that supports and enhances that sense of credible reality that the filmmakers have identified as a priority. Layout supervisor Scott Beattie says, "I like to get a sequence and figure out what emotion I need to put into that sequence."

Doug Rogers continues, "You base whatever you've got in reality. We were thinking of Central Europe—what trees grow there? Too often people default to California in films, and everything looks like it's somewhere right outside of Palo Alto. Which are very pleasant shapes, but Palo Alto ain't…Korea, or wherever. We researched what the major types of forests were in Eastern Germany, Poland, and Hungary. We knew we did not want to get into conifers—pine, spruce, fir. We kept to deciduous trees—oak, hornbeam, and beech—mainly because of the shapes. We wanted soft curves."

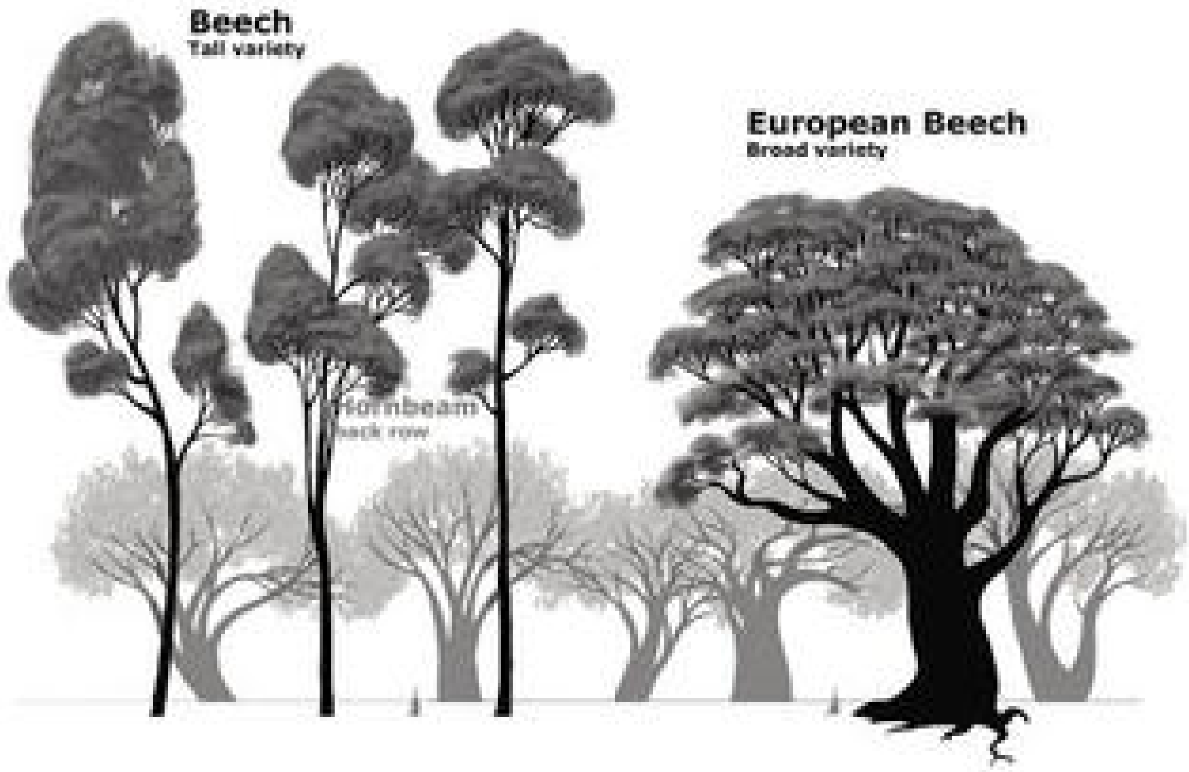
The designers established some rules of thumb to keep the trees from looking rigid and computer generated. Flat ground planes were avoided, as were perfectly straight tree trunks. Paths of action were never straight.

Rogers says, "A canopy makes a tree interesting—and the roots, the bark, the limb structure. There's a pleasantness of shape in that canopy. We give all of our trees personalities, they all should have an attitude, and then we turn them when we're shaping them, so that you can have at least three sides of a tree."

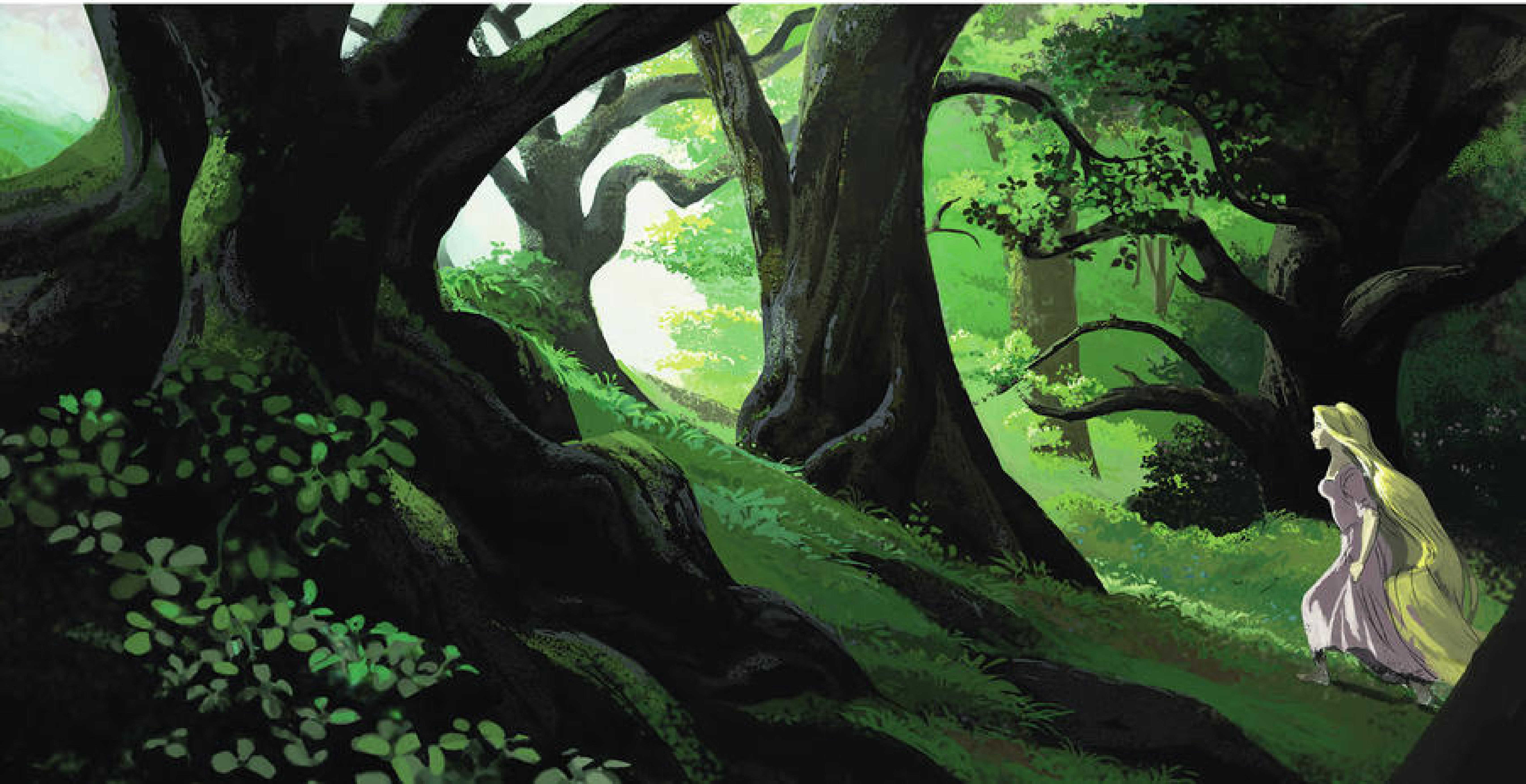
A hierarchy of elements was established, including large trees, shrubs, saplings, low greens, grass, fallen limbs, and leaves. Rocks were also added to the forest setting palette. Elements were arranged in masses to avoid a "dot" effect of too many elements spread too far apart.

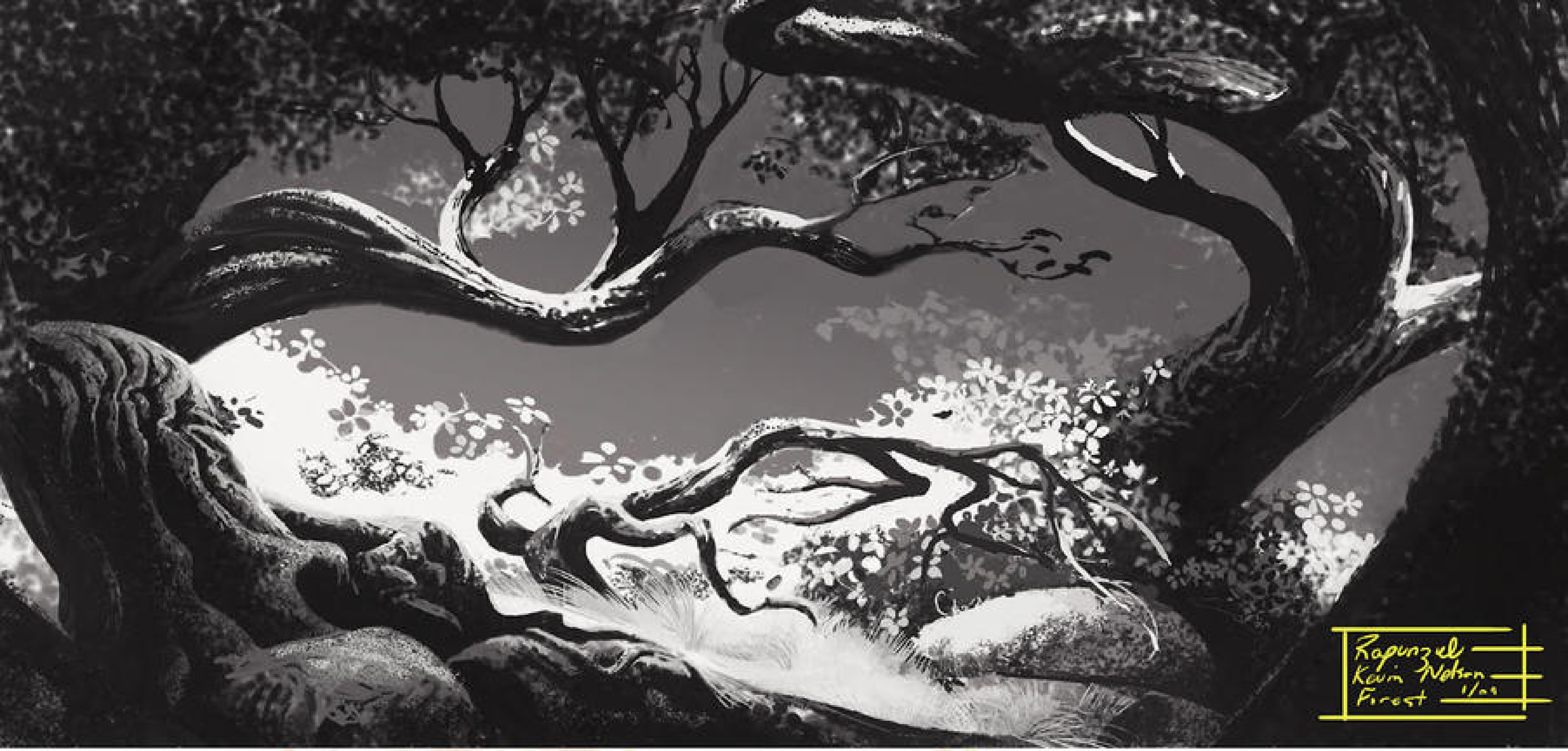

Hornbeam
Stylized
Oak
Standard
Oak
Stylized

Bill Perkins | *Digital*

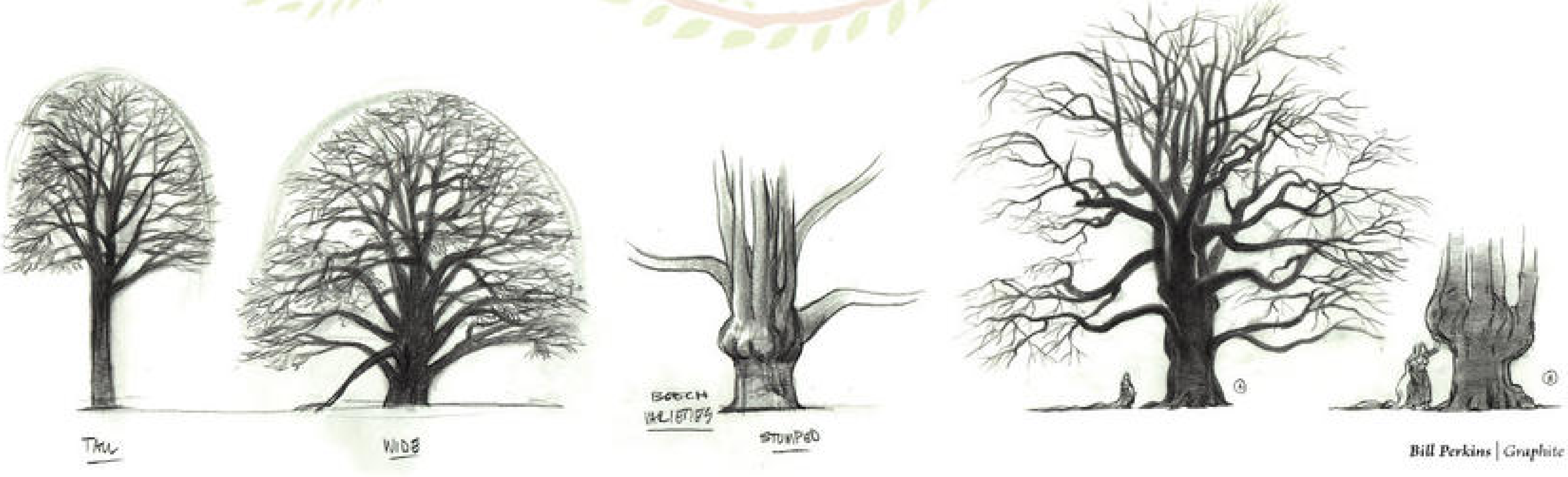

Beech
Tall variety
Hornbeam
back row
European Beech
Broad variety

Kevin Nelson | *Digital*




Rapunzel
Kevin Nelson
Forest
1/09

Kevin Nelson | *Digital*


TALL
WIDE
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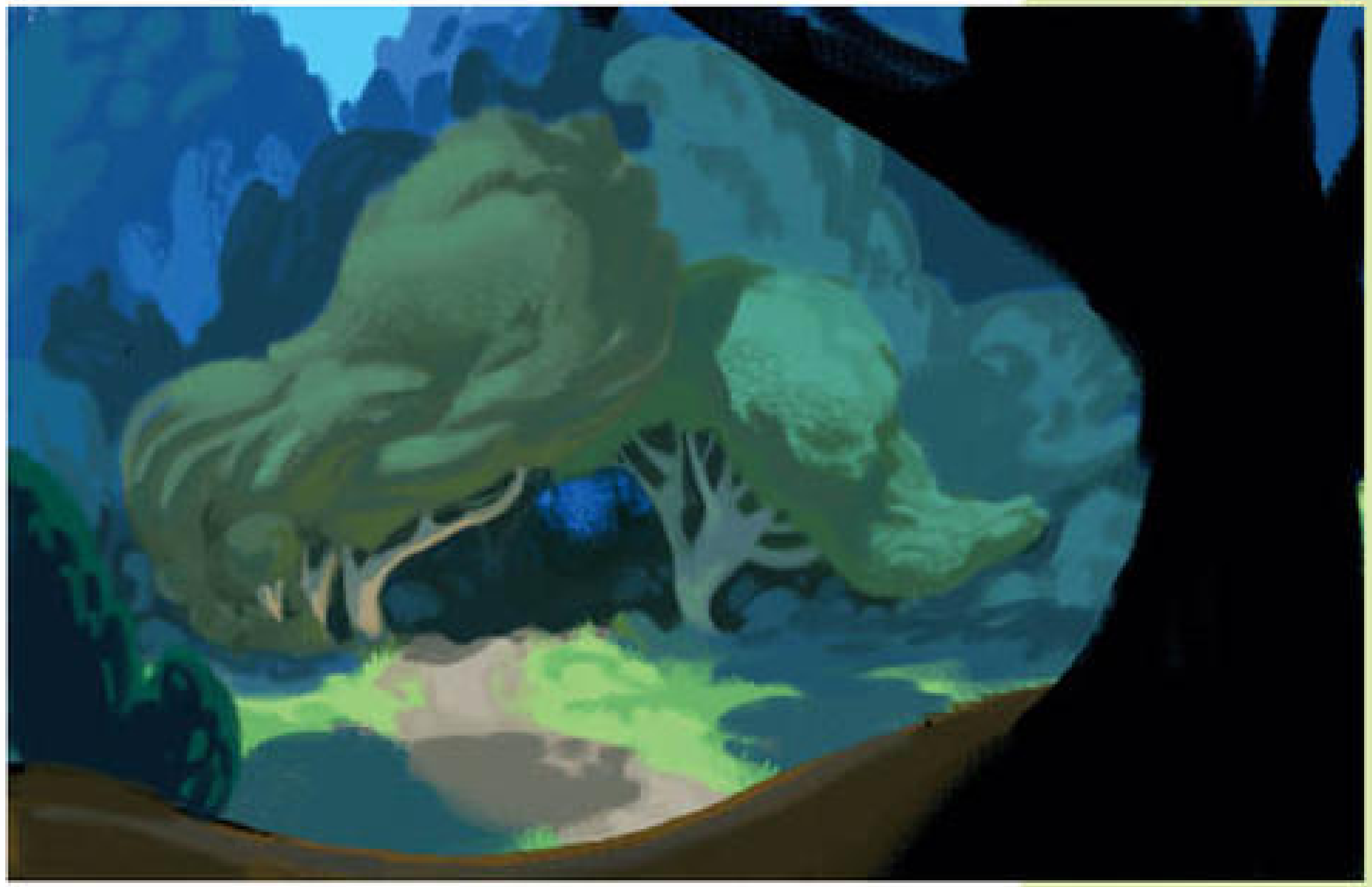
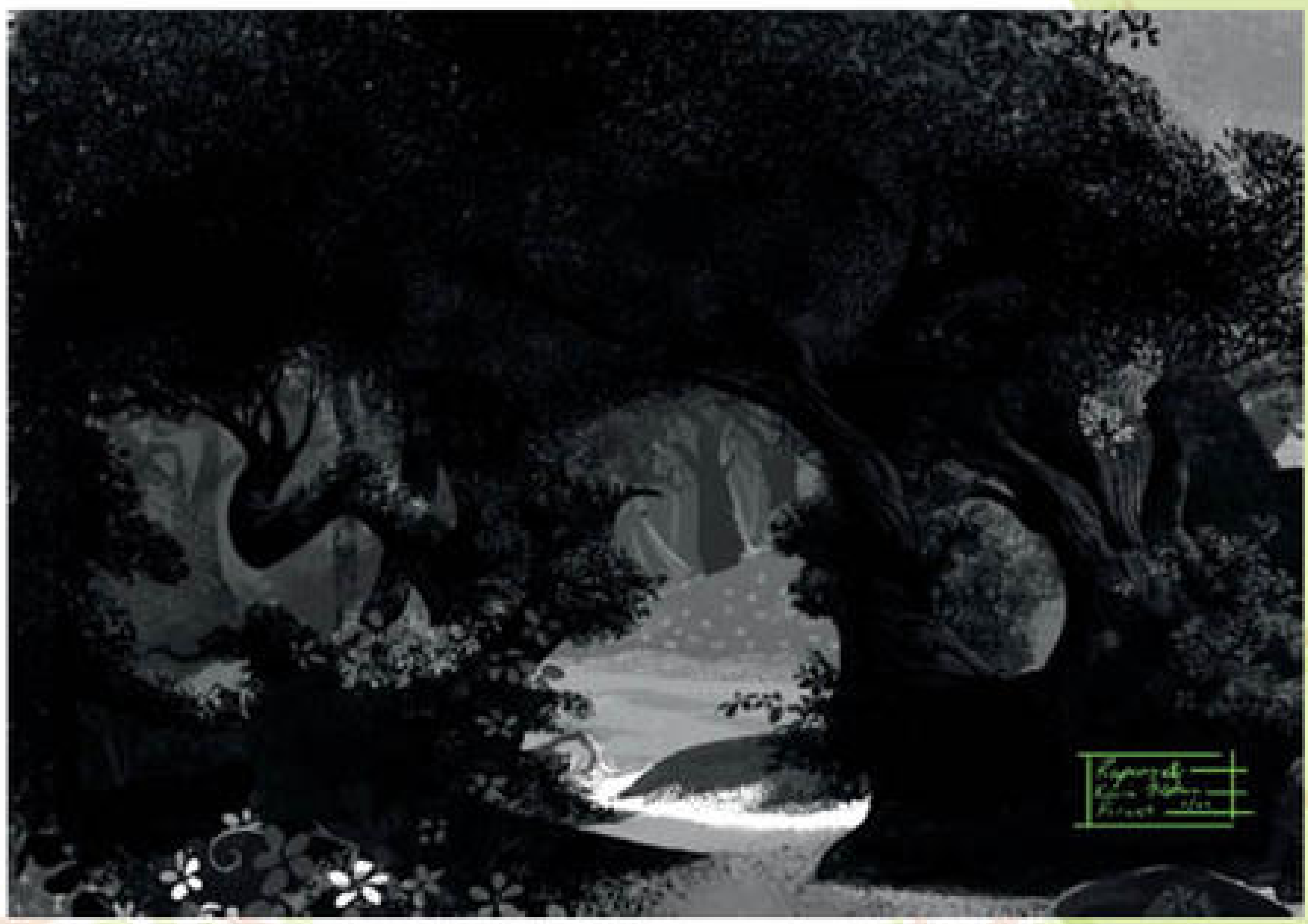
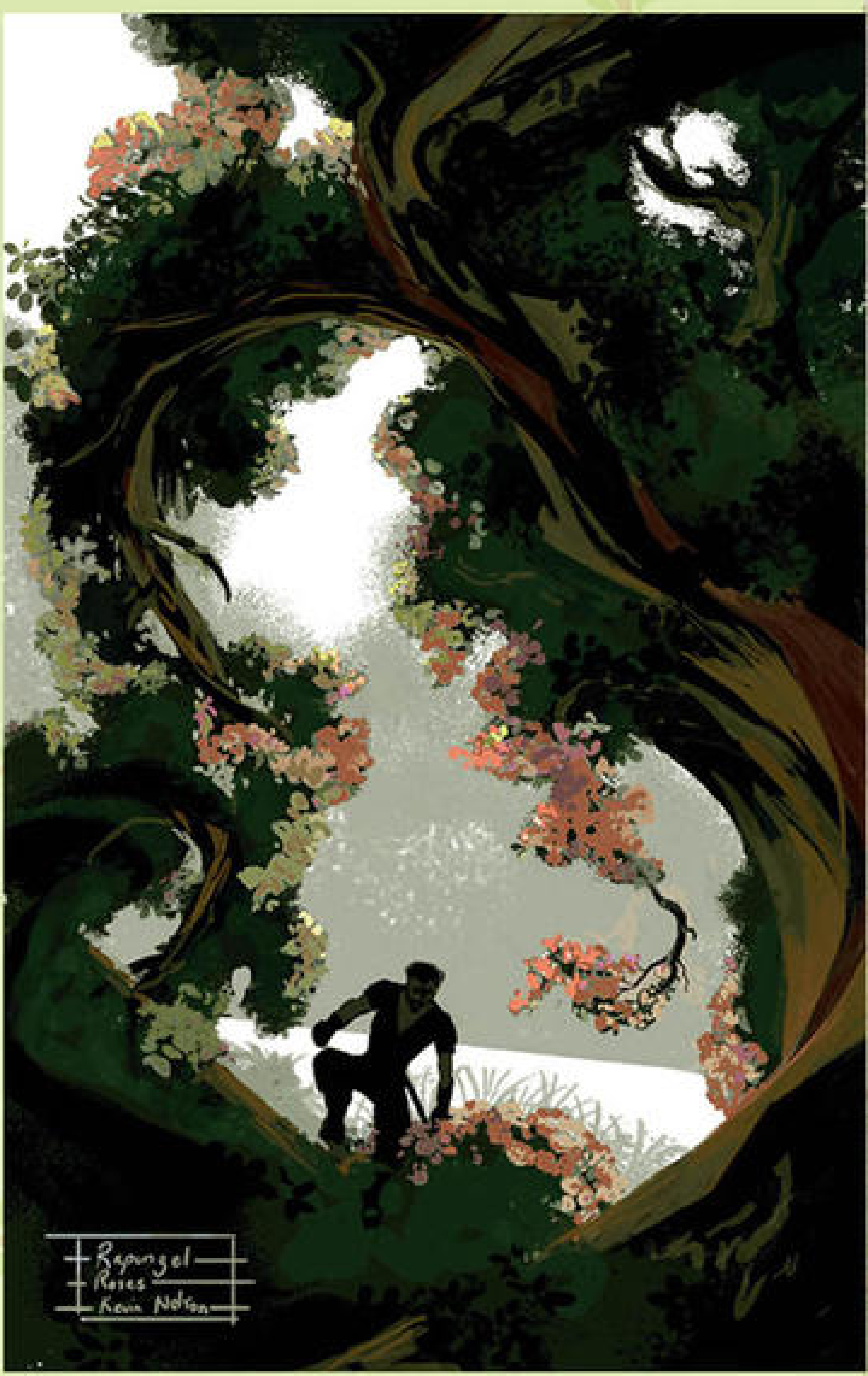
Bill Perkins | *Graphite*



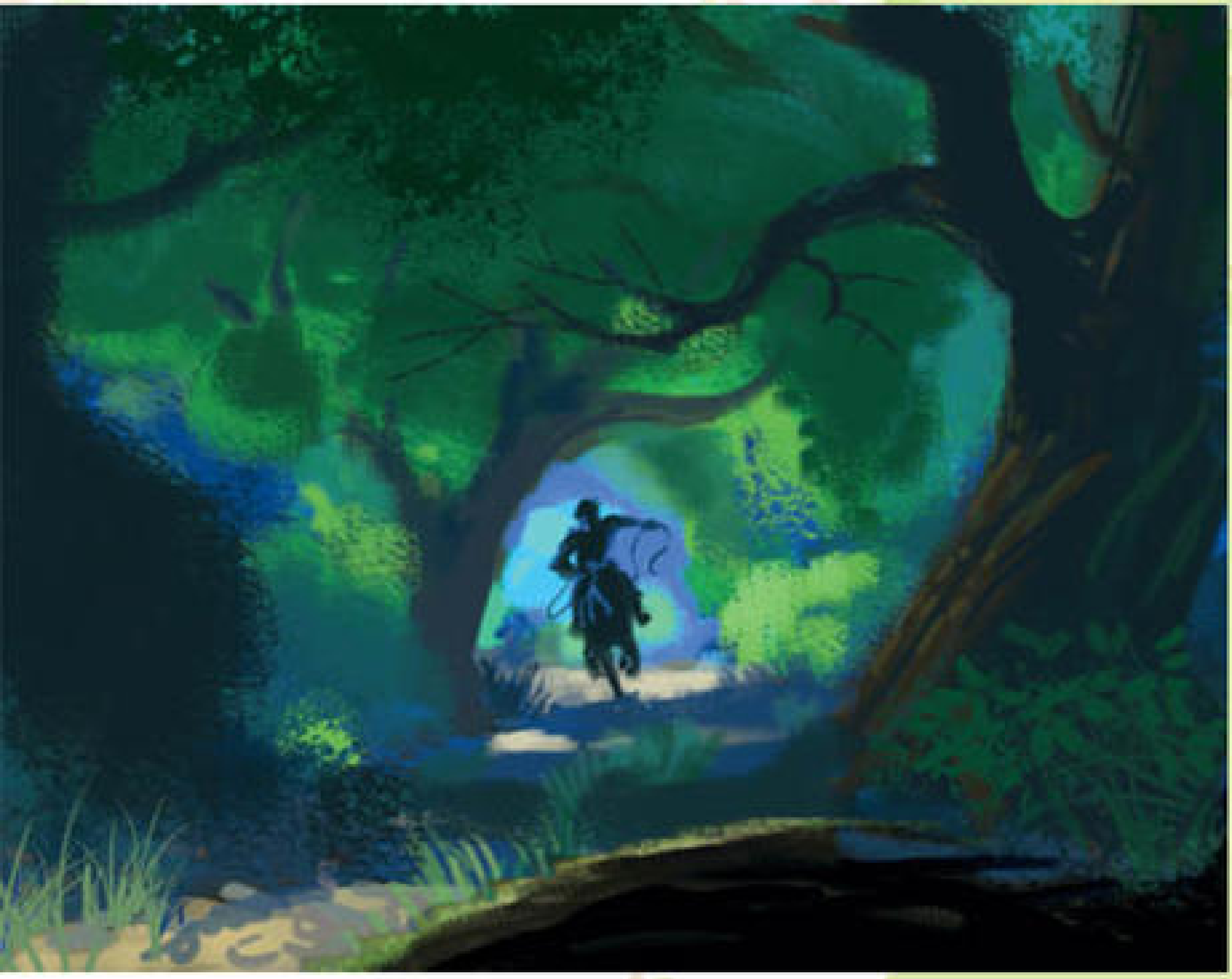
David Goetz | *Digital*



Kevin Nelson | *Digital*

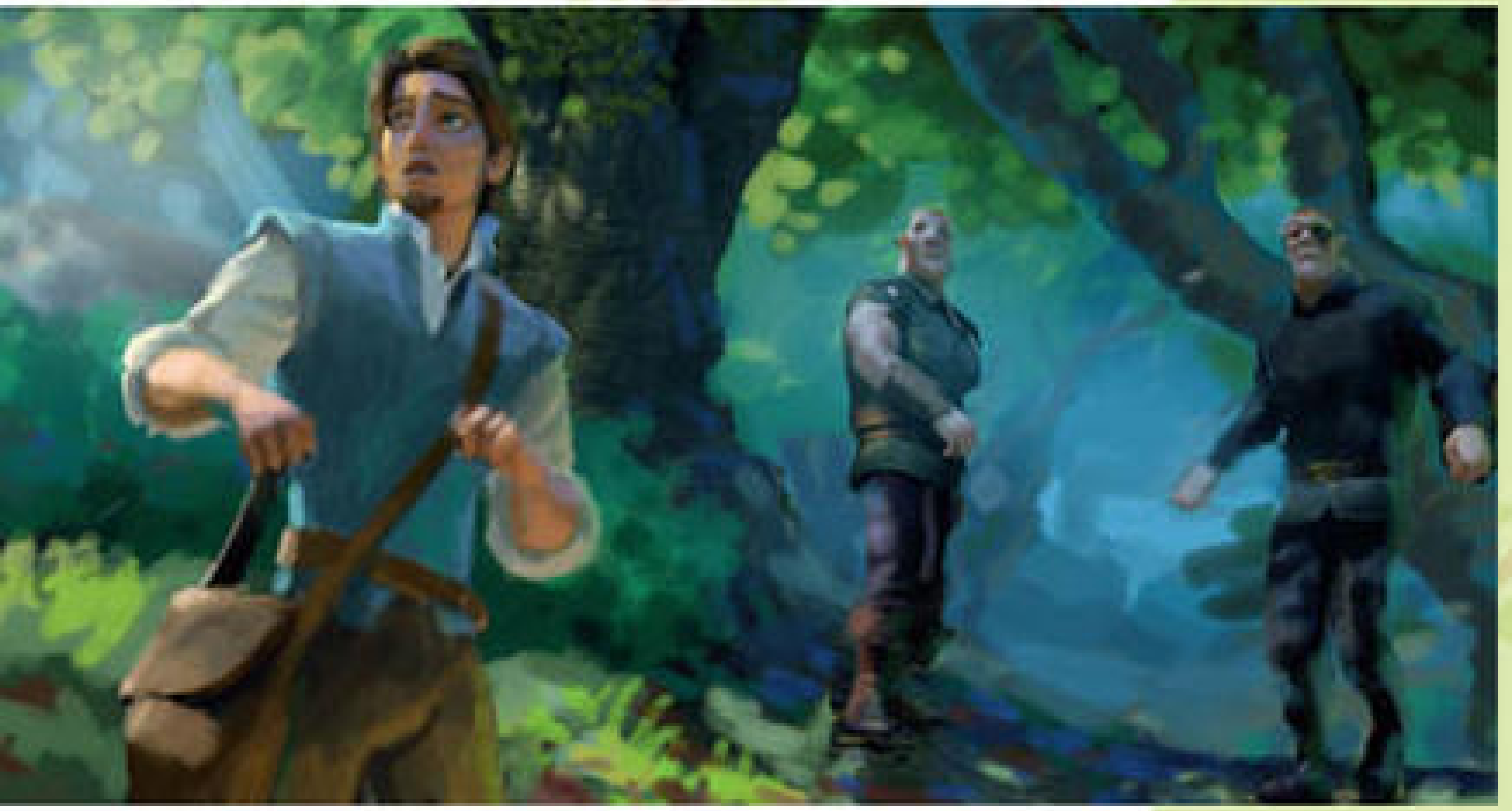

Rapunzel
Roses
Kevin Nelson

Kevin Nelson | *Digital*



David Goetz | *Digital*

Lightning Key | *David Goetz* | *Digital*



Mood Swings

Changing Emotion in a Fixed Scatting

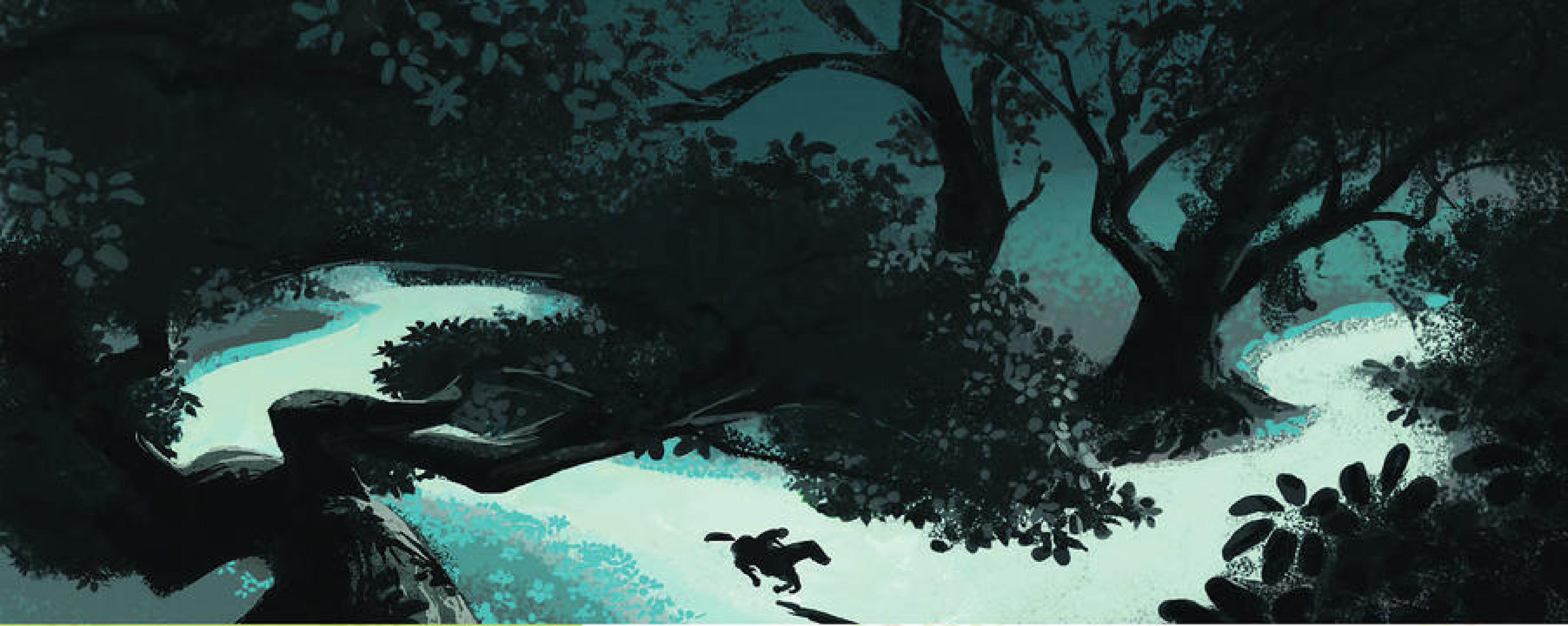
Once the fundamental elements of the forest setting were established, the design variations foe the story equipments of specific scenes were Identified and examined. A high-speed chase through the forest, for instance, is one of the crucial filmed scenes. The backgrounds are necessarily vague, blurred and lacking special detail. Scott Beattiie says, "You want it frantic and you don't really want to know everything that's going - it builds rhe temsion."

Dave Goetz continues, "The actual chase in the movie is pretty condensed, and you don't really know where you are. All you know is that you're in the woods.There is a lot of at atmocfere and light beams, so there is a little mystery as to what you're seeing - or not seeing."

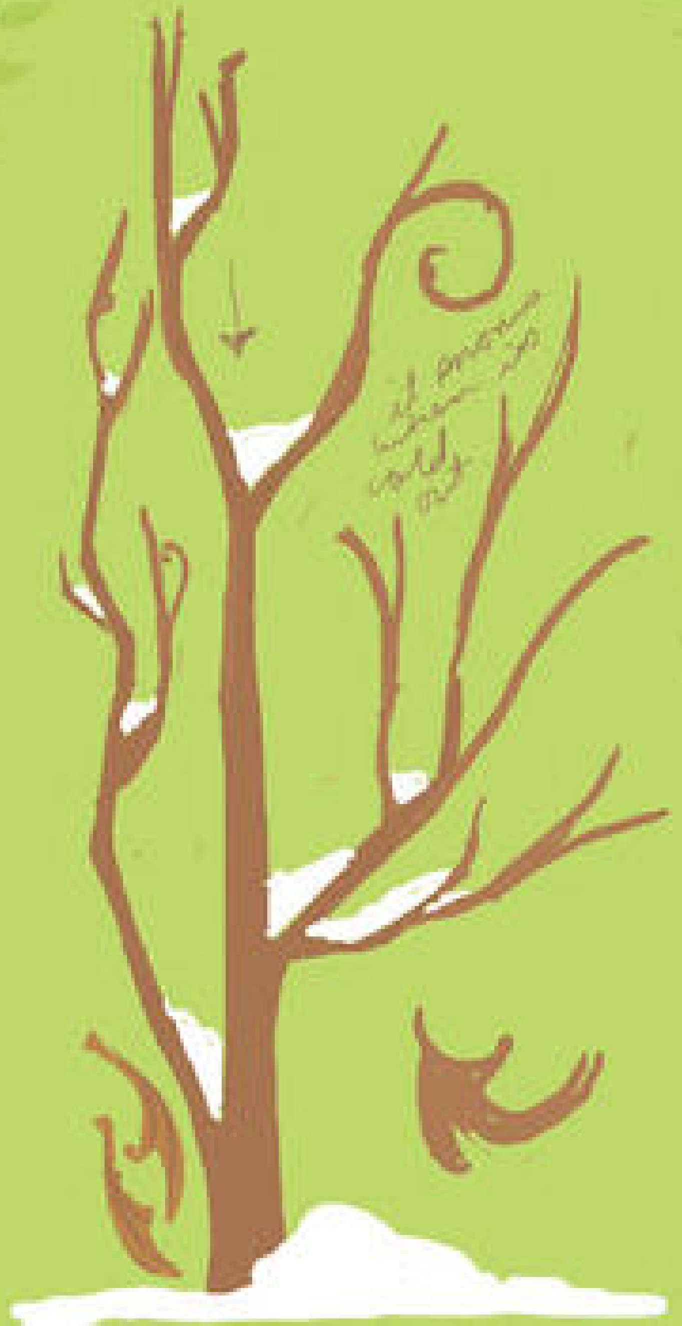
Dan Cooper explains the process, "It's the primary, set drowing, if you will, or layout,, done by Scott Beattie and Dave Goetz. After the directors talk about it, we then establish a color palette that will get the kind of mood that we're going for. For instance in the case of Flynn fleeing from the guards with the satchel, we're going for something that is very contrastly and that has to feel tense, and yet still carries the appeal of the rest of the design."

"There's that appeal thing; " Goetz says, "we wanted to drive him into places that were wilder and more mysterious, but the ,directors were very clear about not getting too moody. We have the dial set just so, in terms of keeping it light enough to feel comedic, and not too heavy."

That balance is imperative, since the forest must remain a recognizable constant, but vary enough in tone to host the cheerful wonder and breathless discovery of Rapunzel leaving her imprisoning tower, act as the natural setting for an eccentric public house, and sustain the romantic tension of young people falling in love under the leafy canopy.



Kevin Nelson | Digital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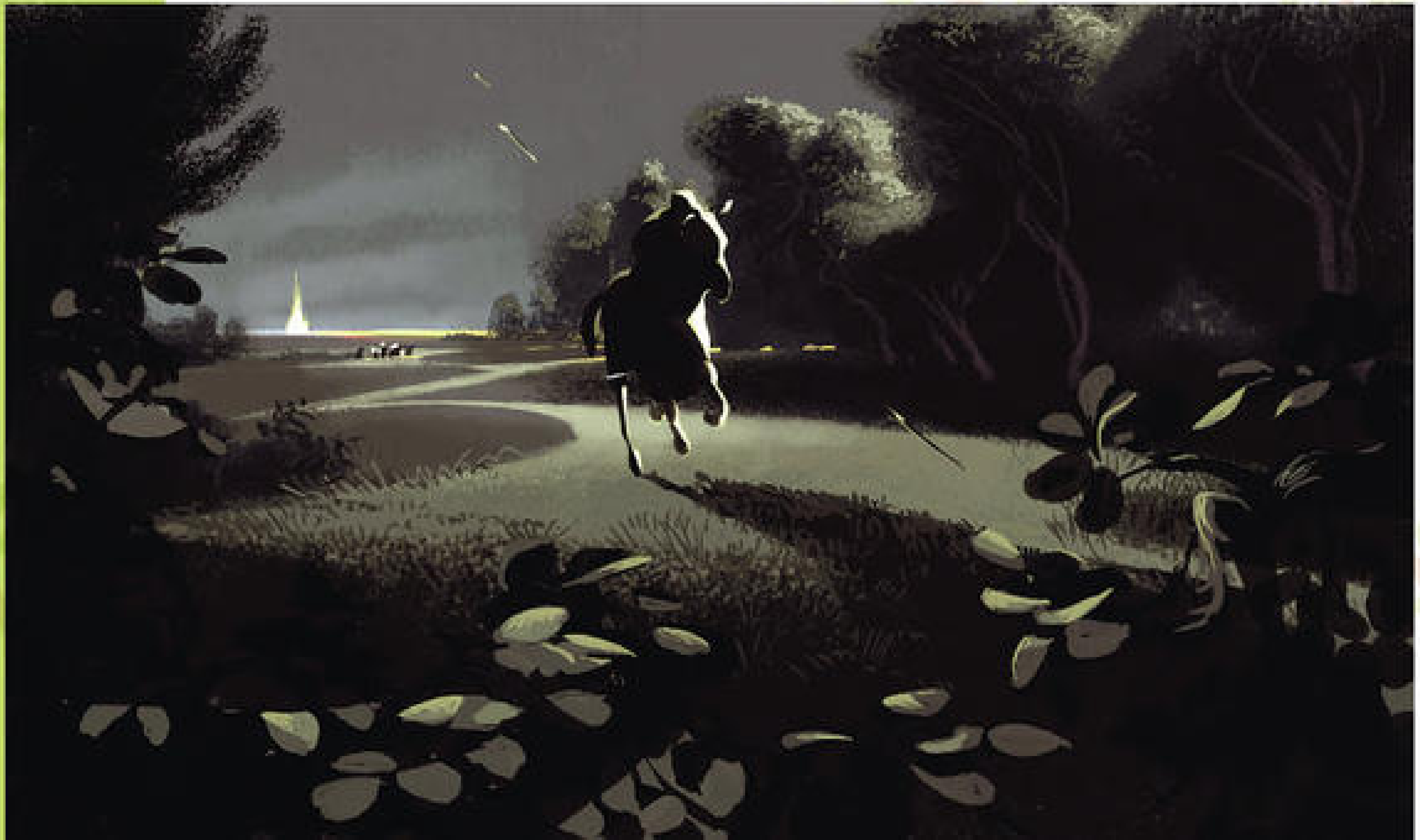
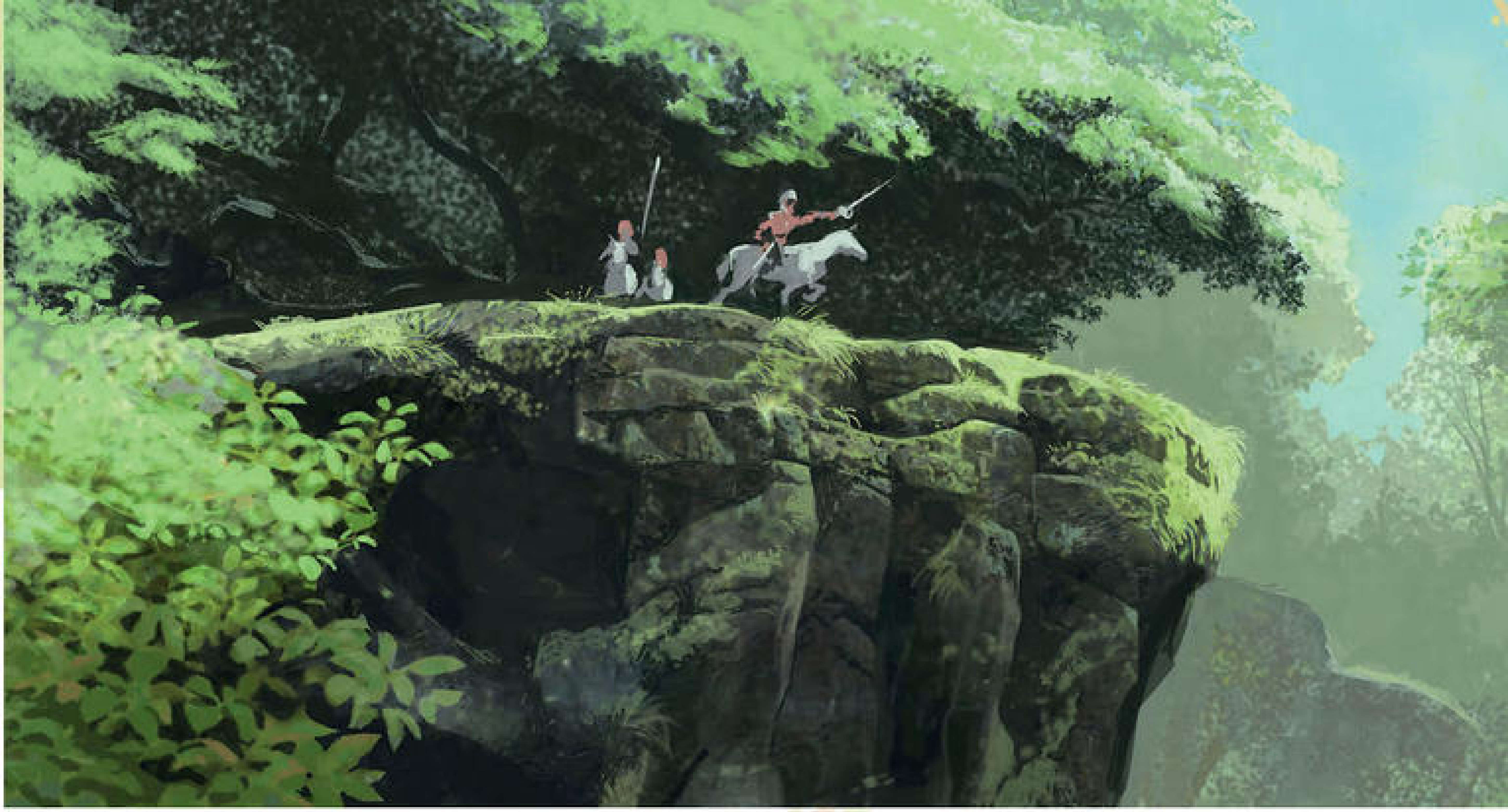
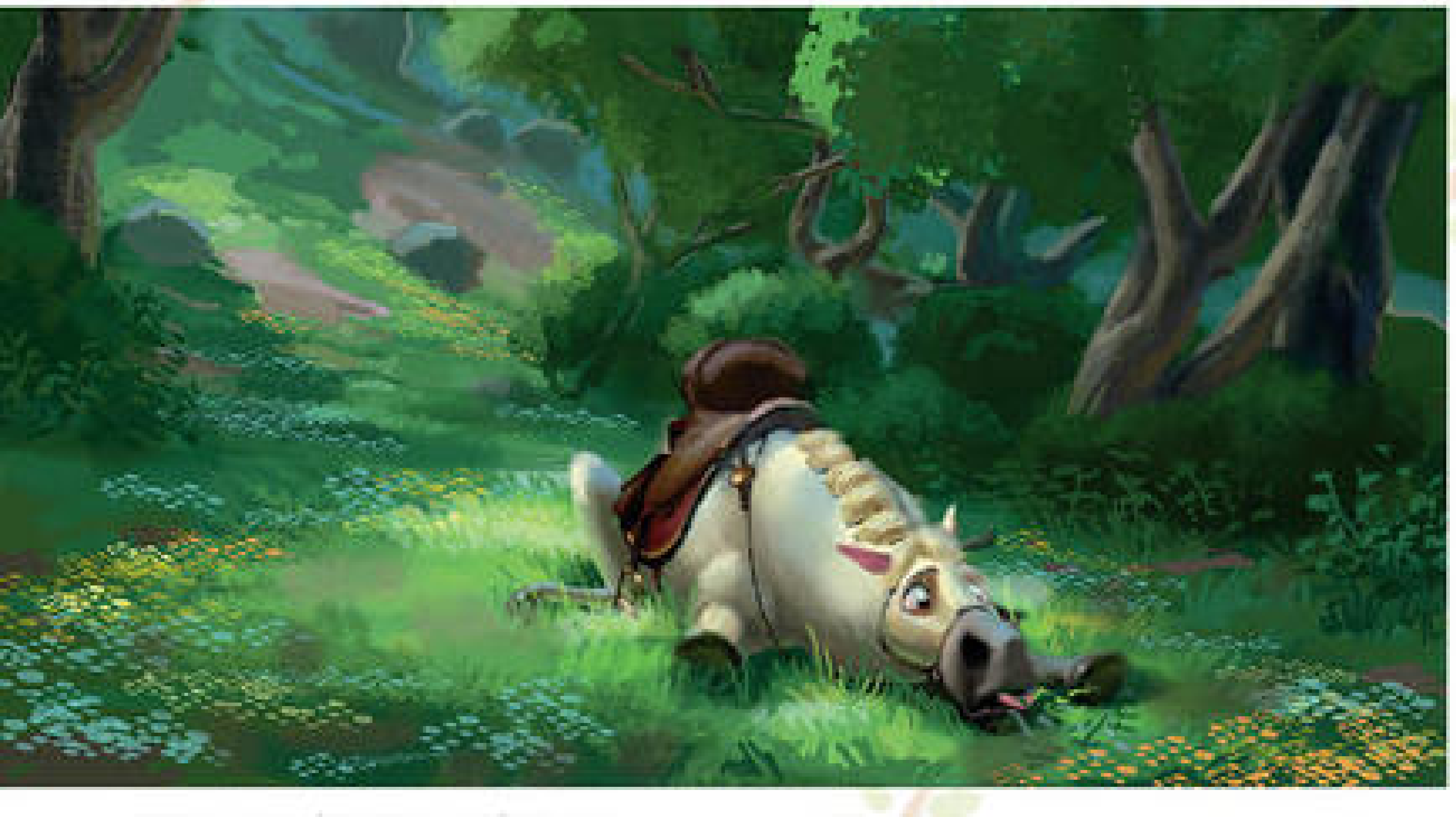


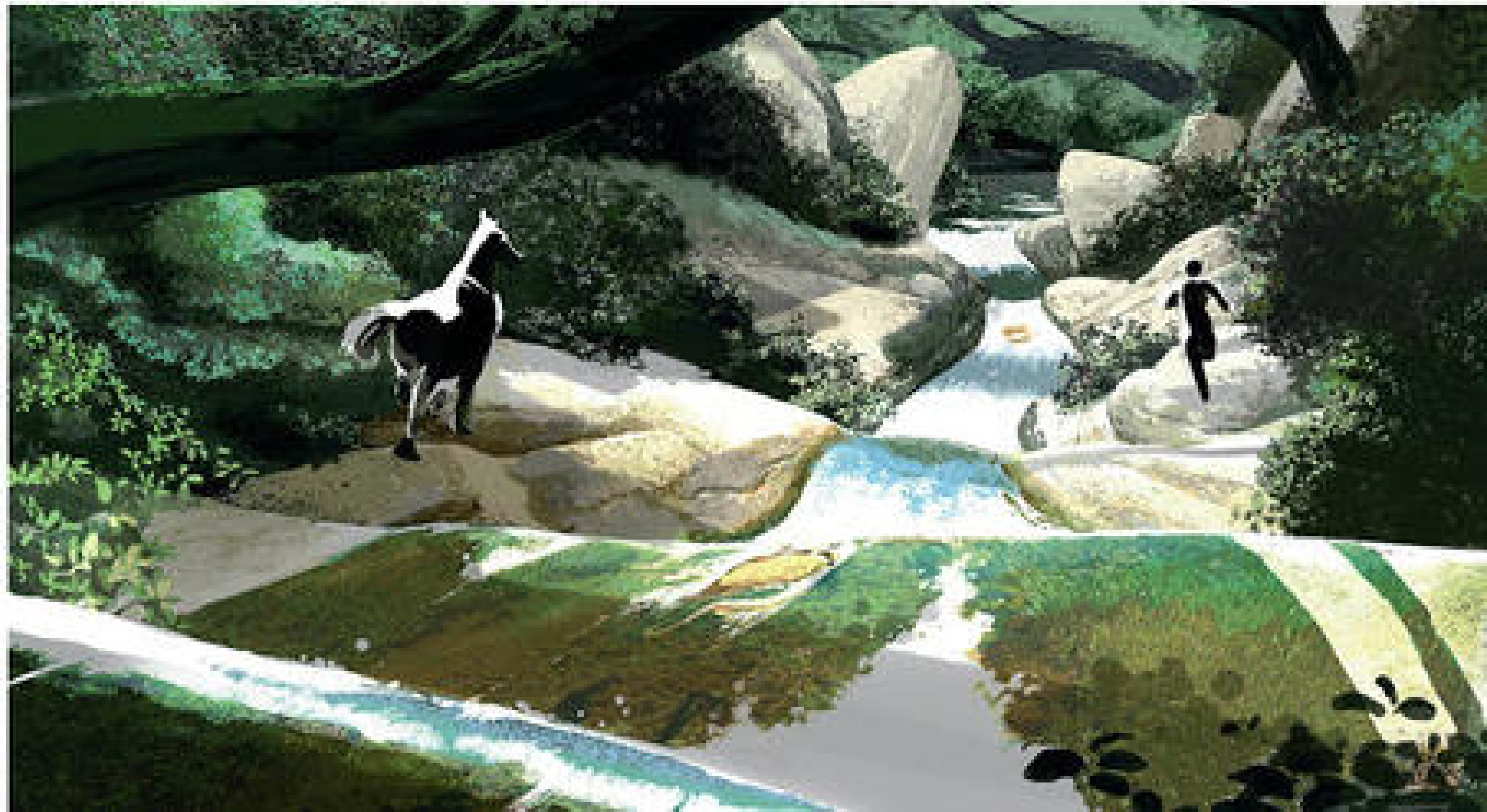


Kevin Nelson | *Digital*



Lighting Key | **David Goetz** | *Digital*

Kevin Nelson | *Digital*



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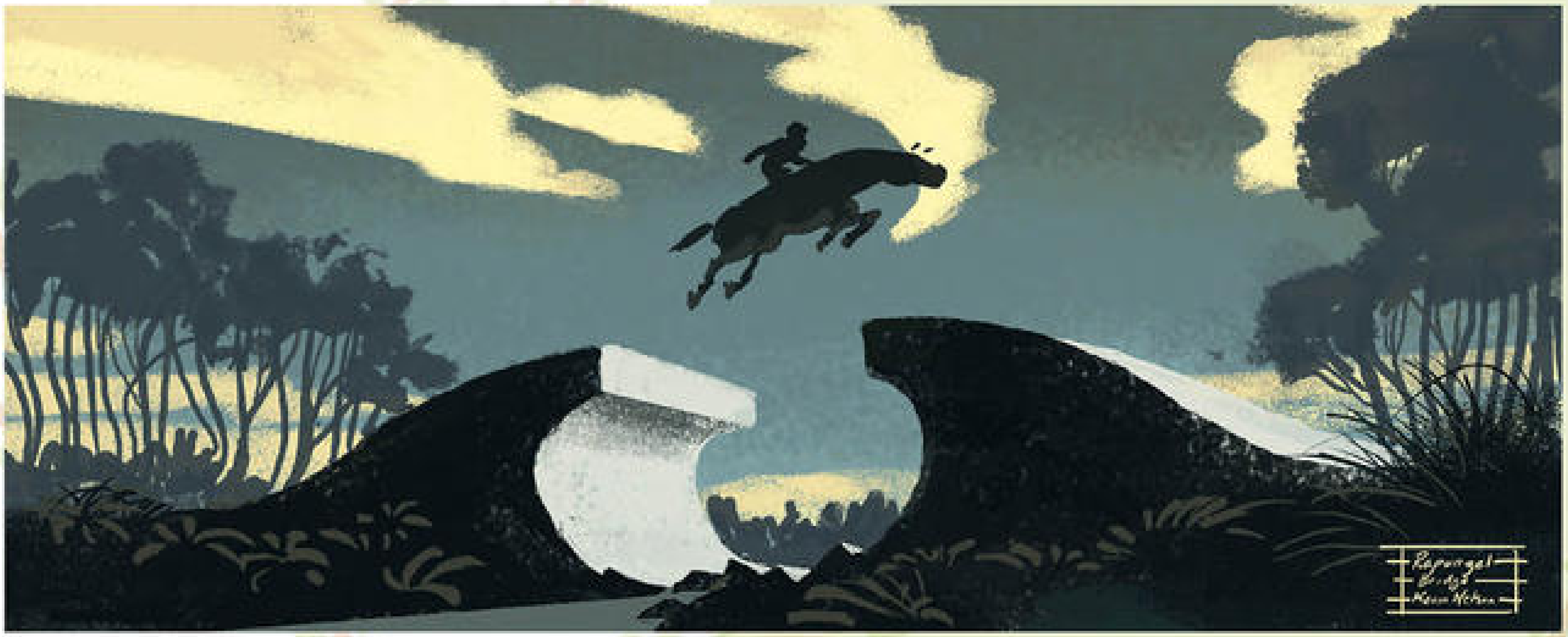
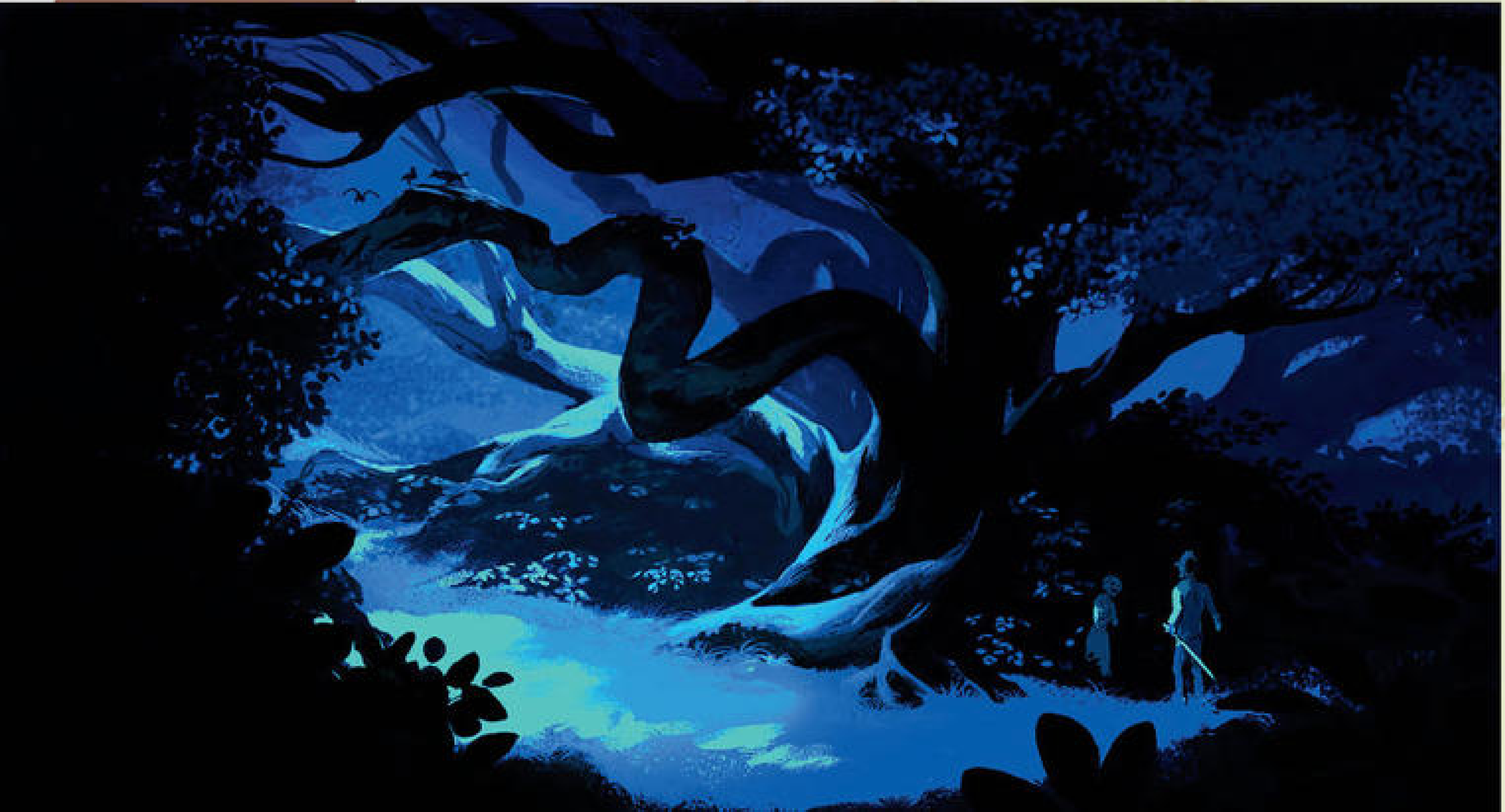
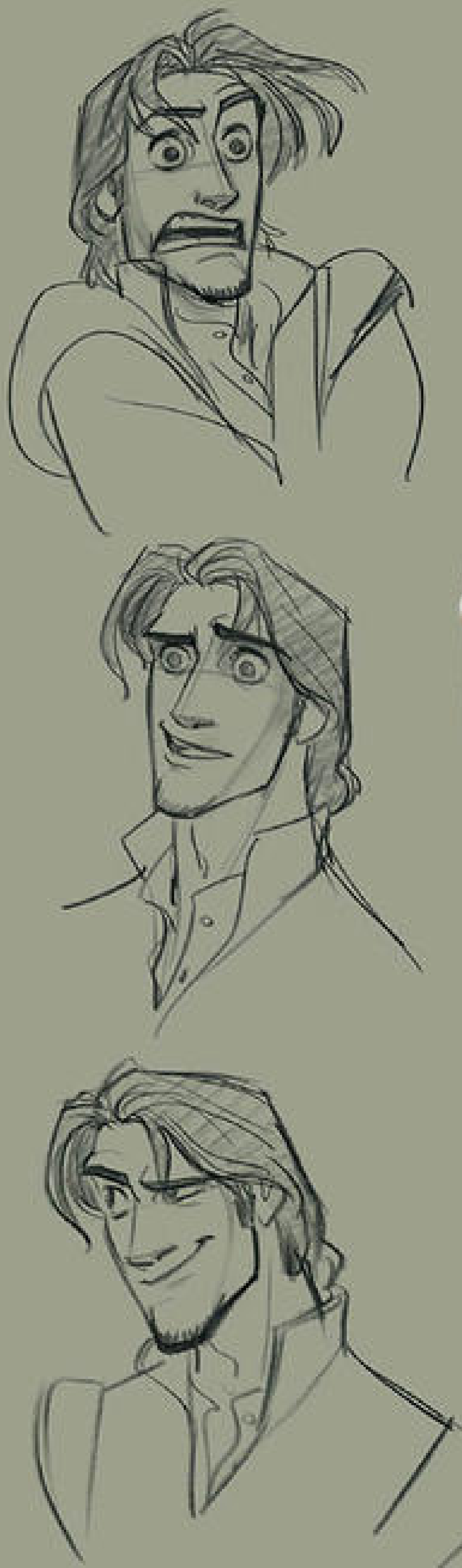

Rapunzel
Bridge
Kevin Nelson

Kevin Nelson | Digital





Jin Kim | *Graphite*

Flynn Rider

Handsome, yes. Prince? No.

His name, "Flynn Rider," sounds like the adventurous hero that he is. A charming rake with a penchant for other people's possessions, this handsome fellow is the prince of thieves, perhaps, but not the royal suitor of the Brothers Grimm. His worldly lifestyle and lack of affiliation are severely challenged when he happens upon an isolated valley where a beautiful maiden lives alone in a tower.

Dan Fogelman explains, "It's an interesting line with all these films—live action, or animated, or CG, or otherwise. When you have a character who's a bit of a ne'er-do-well whose occupation is 'thief,' it tells you a lot about him. The secret is finding that balance between obnoxious and funny, charming and soft."

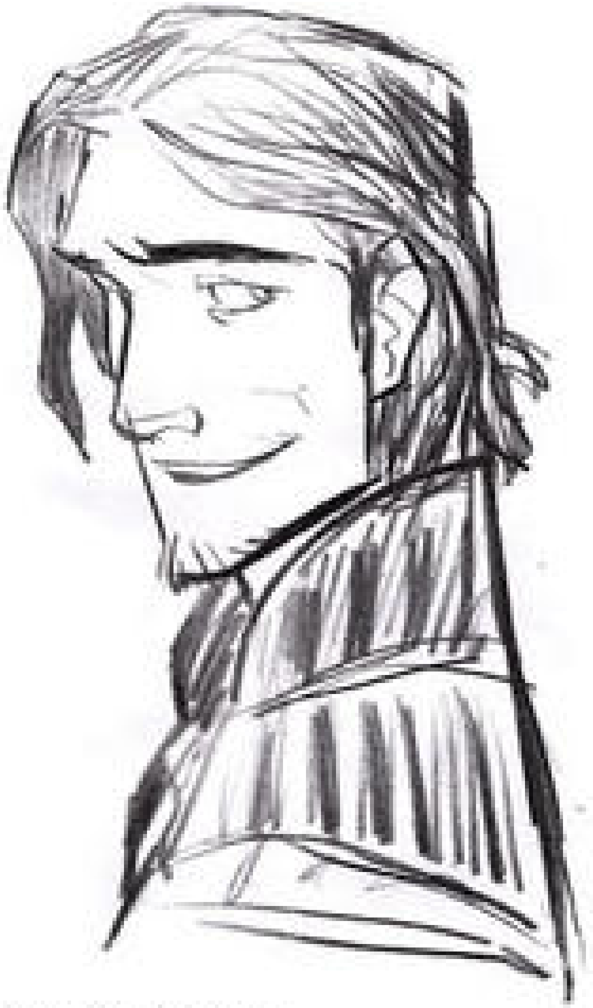
Clay Kaytis says, "That's the style that no one seems to be doing right now. No one's doing fun with restraint. You can't pour it on all the time, it's seasoning. You don't want to keep salting, because you lose the flavor."

Fogelman continues, "There are certainly models for this, a lot of classic romantic comedies have had that type of romantic lead. They have to be redeemable in the end, and they have to find their soul at a certain point in the movie."

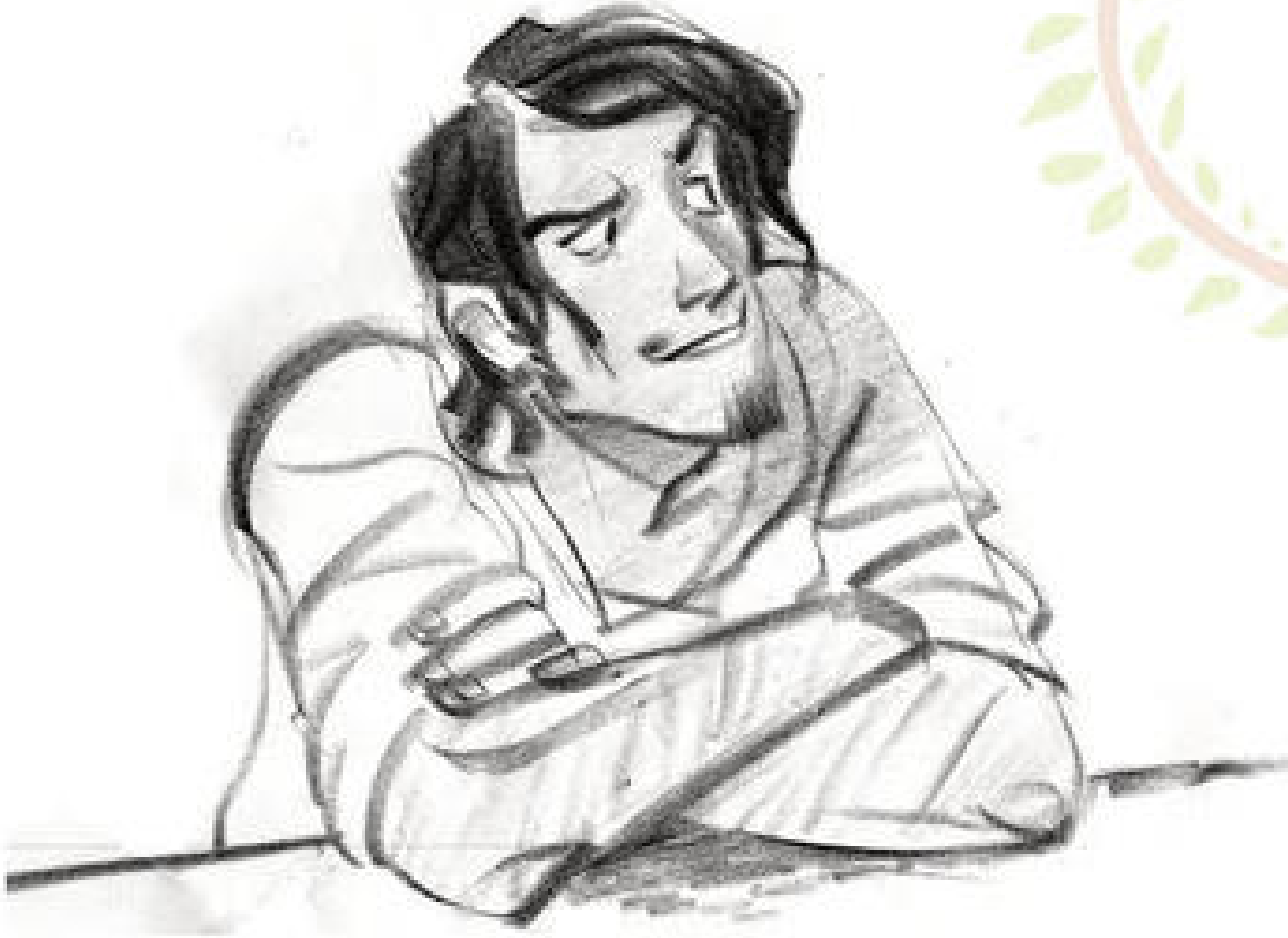
Animator John Kahrs reports, "We came up with the initial designs for Flynn, but they were all over the place. We had a huge range of designs for the guy."

Jin Kim recalls, "Before, in earlier versions of the character, he was a big, very soft-minded-but-warm-hearted guy, and not as hand some as this guy! John [Lasseter] really wanted him to be a charming, attractive, good-looking guy.

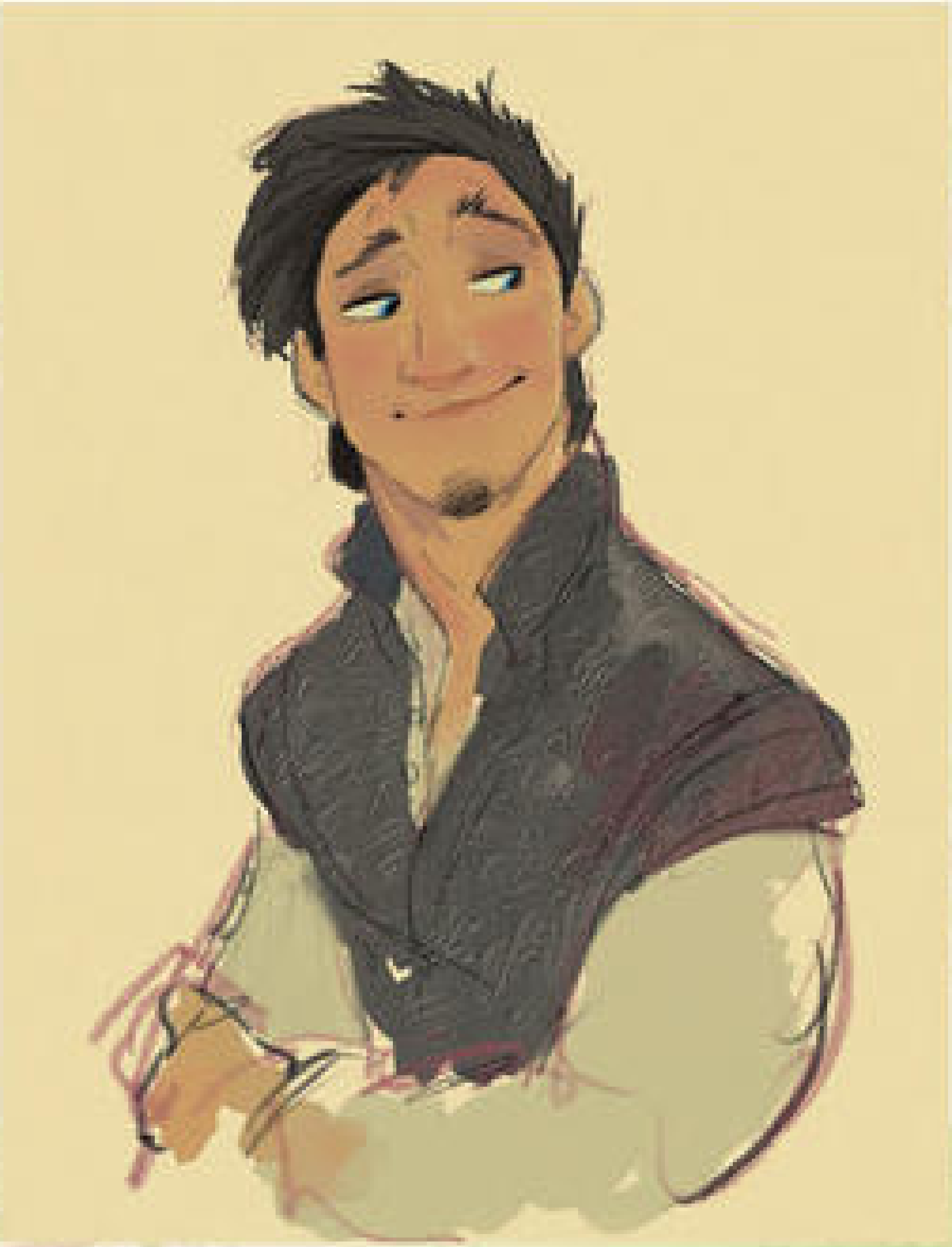
"The creative directive came down that he had to be really hot, really cute, or really handsome—women have to be drawn to this guy," Kahrs says. "Part of his character is amazing good looks and a magnetic personality. I don't think I had heard that idea articulated that specifically for an animated film, but I think it's a really cool idea."



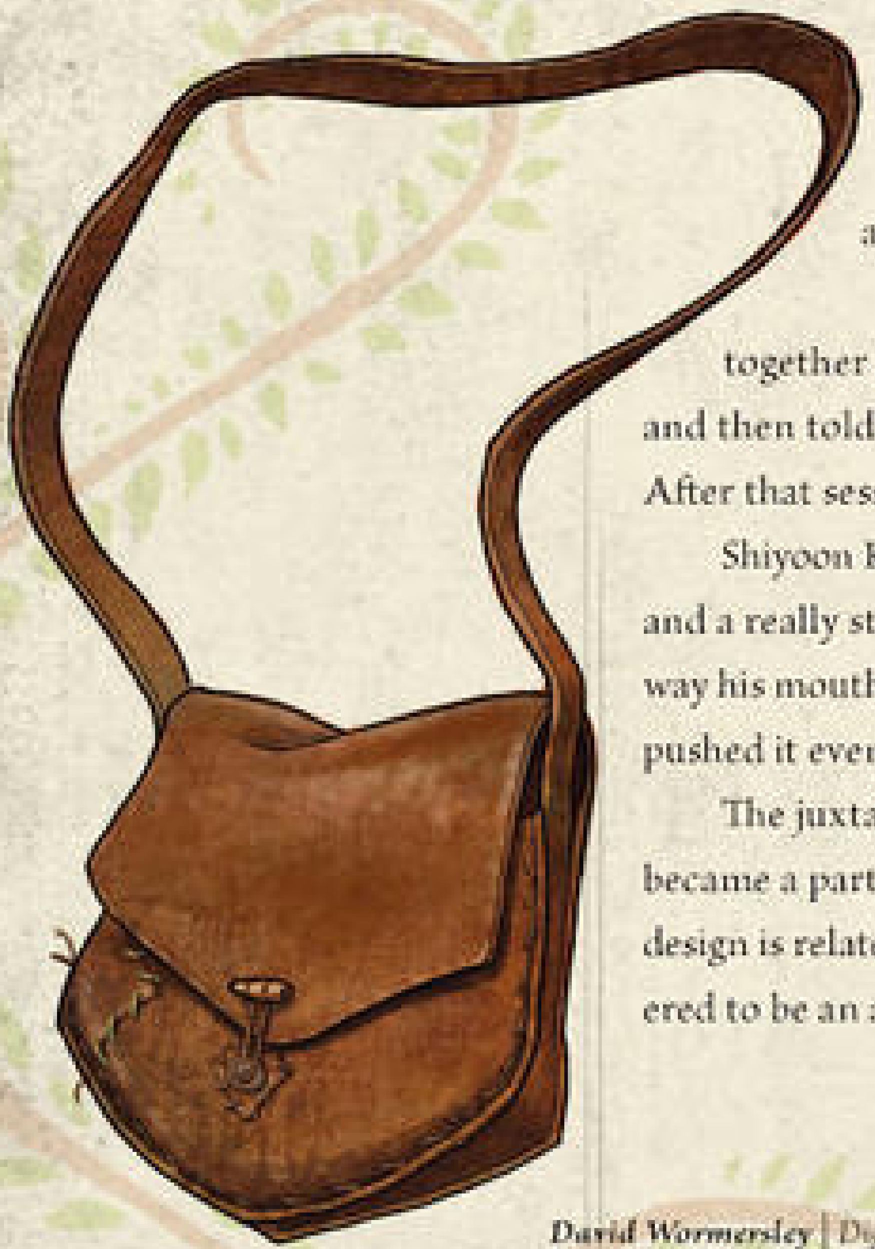
Shiyoon Kim | *Graphite*



Shiyoon Kim | *Graphite*



Byron Howard | *Digital*



David Wormersley | *Digital*

"Production held a whole meeting—the famous 'Hot Guy Meeting,'" Shiyoon Kim remembers, "where all the girls came in and voted on all these . . . hot guys."

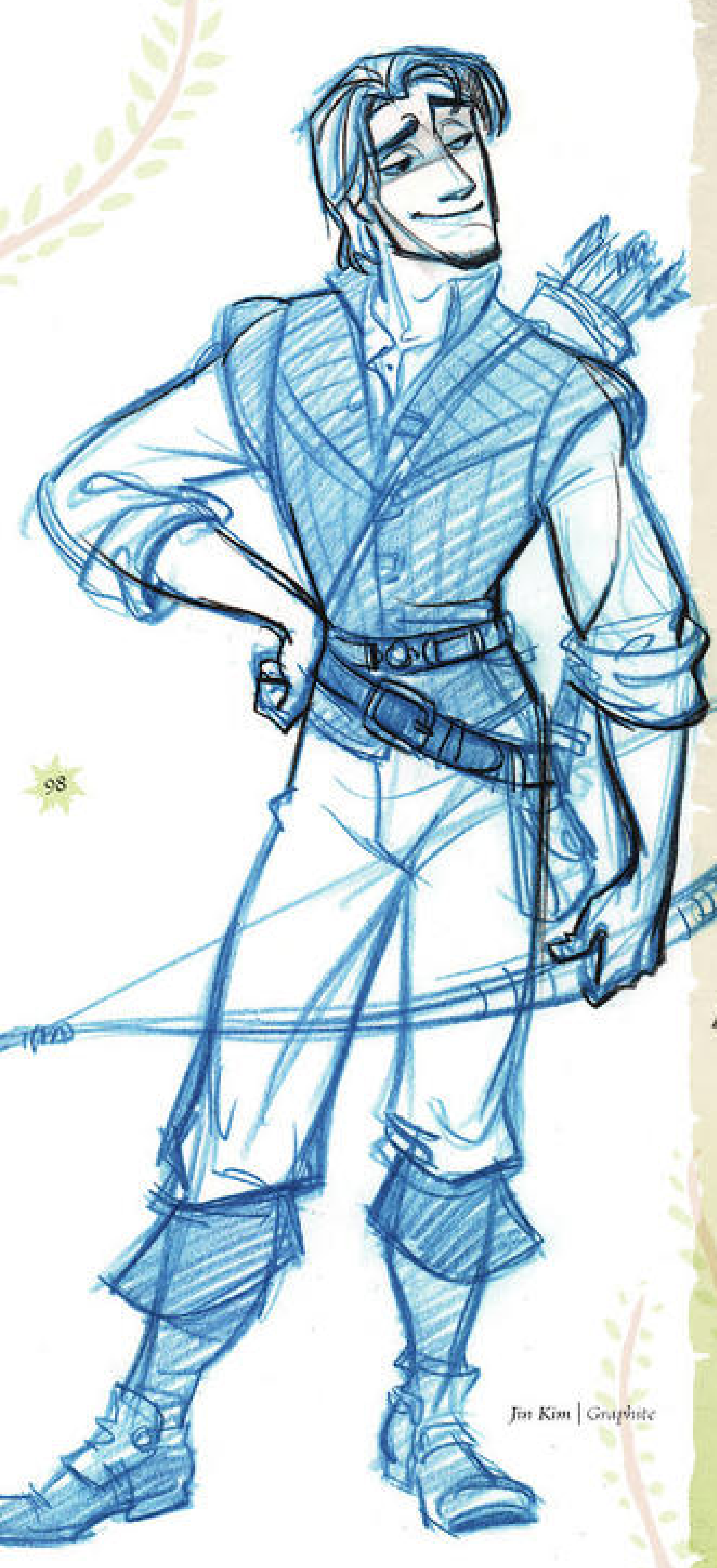
Jin Kim continues, "All the girls at the studio got together and put up all these hot actors' and celebrities' photos and then told us what they liked from each, what makes him hot. After that session, one kind of guy came up."

Shiyoon Kim says, "There's something about his straight eyebrows and a really straight nose, and his eyes feeling very square-ish. The way his mouth, when he smiles, straightens out and cuts up. Jin [Kim] pushed it even more with Flynn's personality."

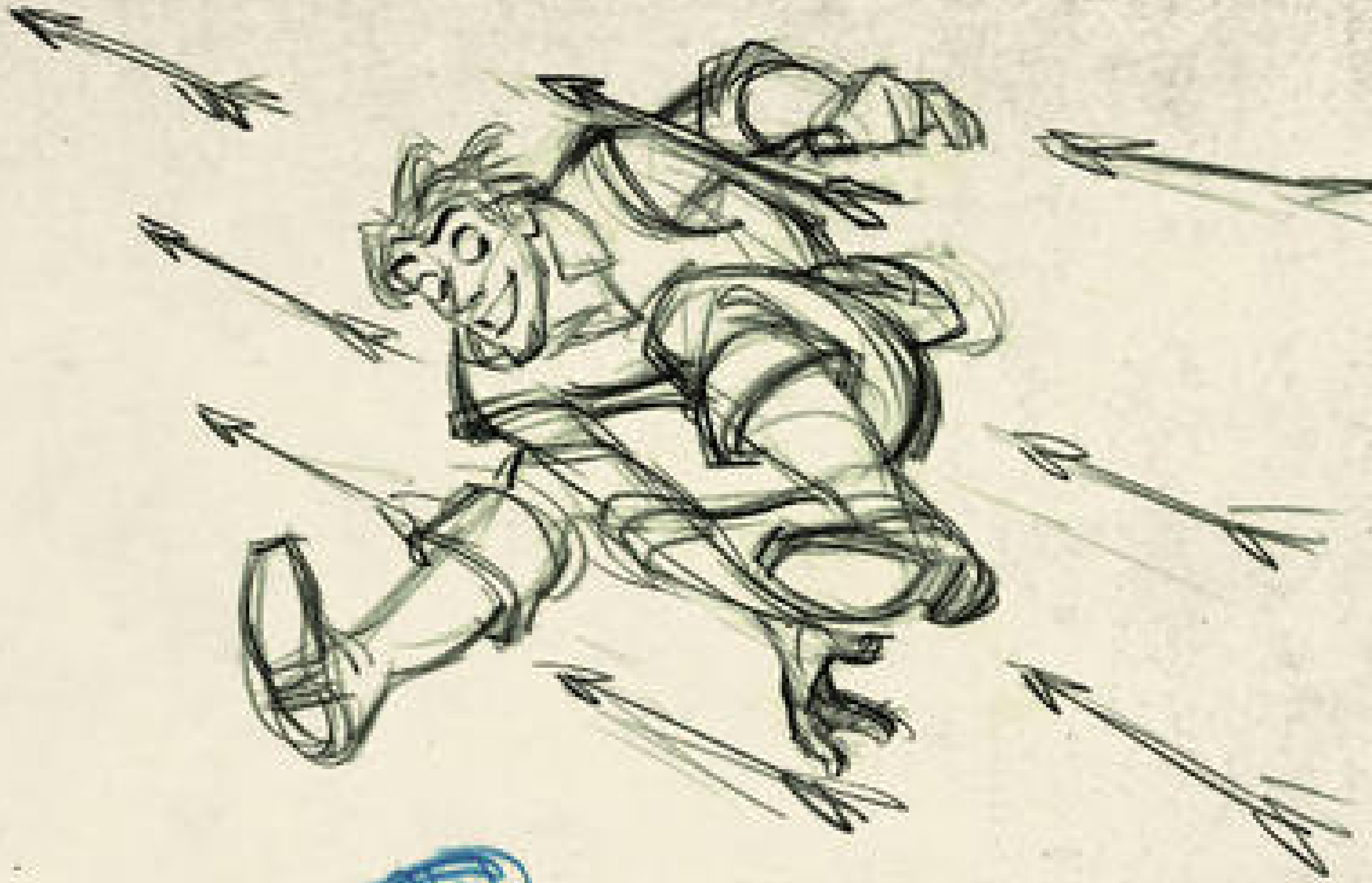
The juxtaposition of horizontal elements and vertical accents became a part of the masculine appeal of Flynn. To some degree, his design is related to the Golden Ratio, a numerical proportion considered to be an aesthetic ideal. Attraction to another person increases based on symmetry and proportion. One is more likely to notice a face and find it beautiful if the proportions of the length of the nose, the position of the eyes, and the span of the chin, all conform to some aspect of the symmetry of the Golden Ratio.

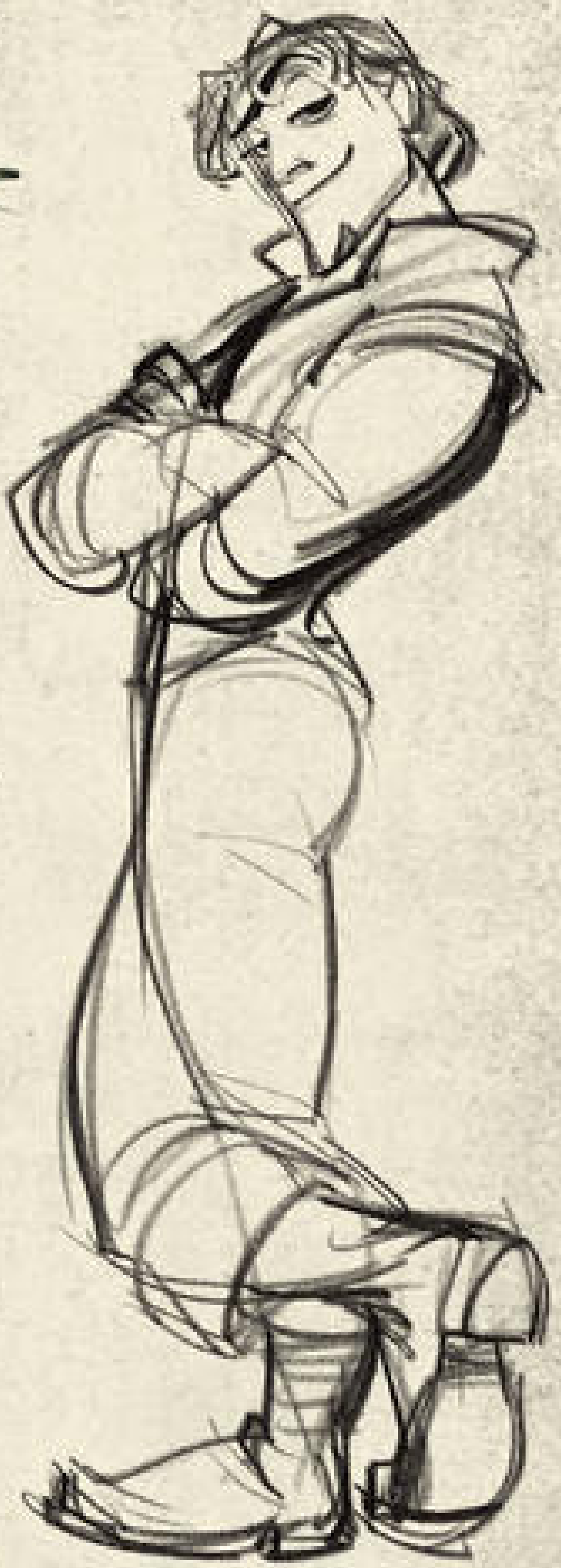
Eryn Katz says, "Those [linear juxtapositions] work in 2-D, but I think his 3-D model got a little bit softened. His contours are a little more complex once you see the actual model, but in different expressions, a certain amount of that structure will stay the same, and a certain amount of it will be removed to allow the plasticity of the expressions without it looking mechanical."

Roy Conli says, "The nice thing about Flynn Rider is that he is a handsome, dashing guy; and he really sees what's going on—he's able to see how messed up Rapunzel's situation is. He's also us, he *becomes* the audience in a sense. To a certain degree, we live the movie through his eyes. So I guess we all also get to be a hot, handsome thief for a little bit."

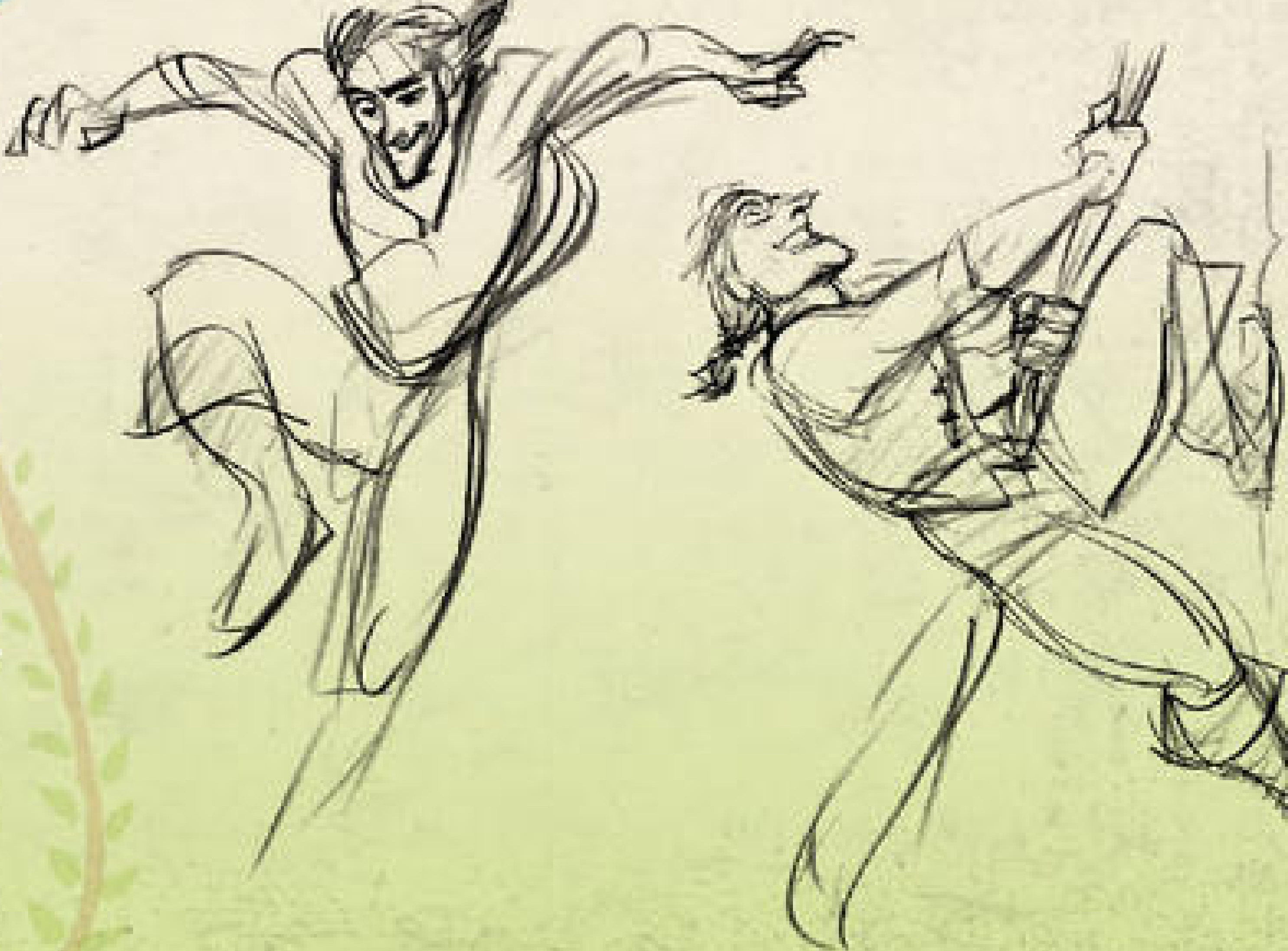


Jin Kim | *Graphite*

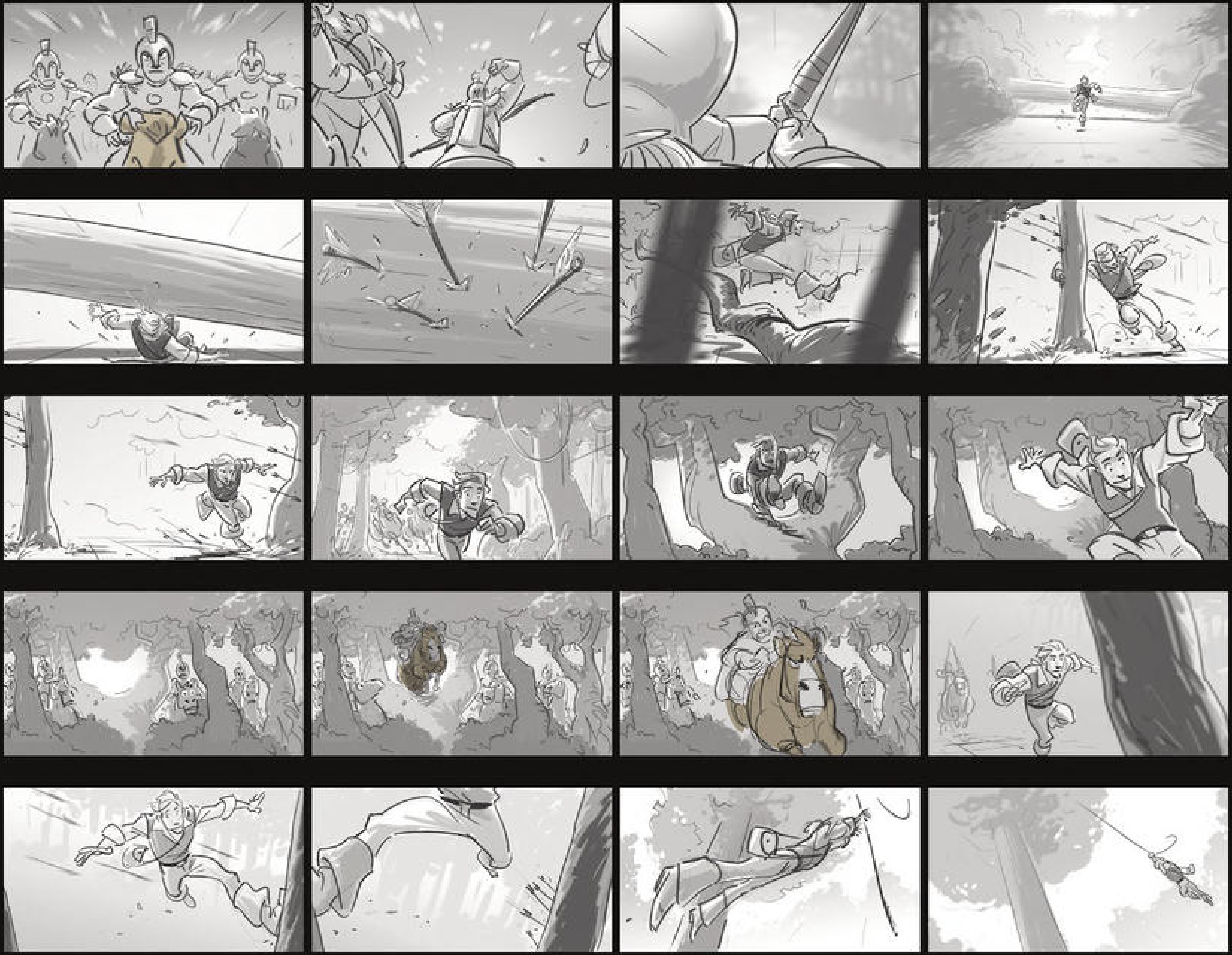




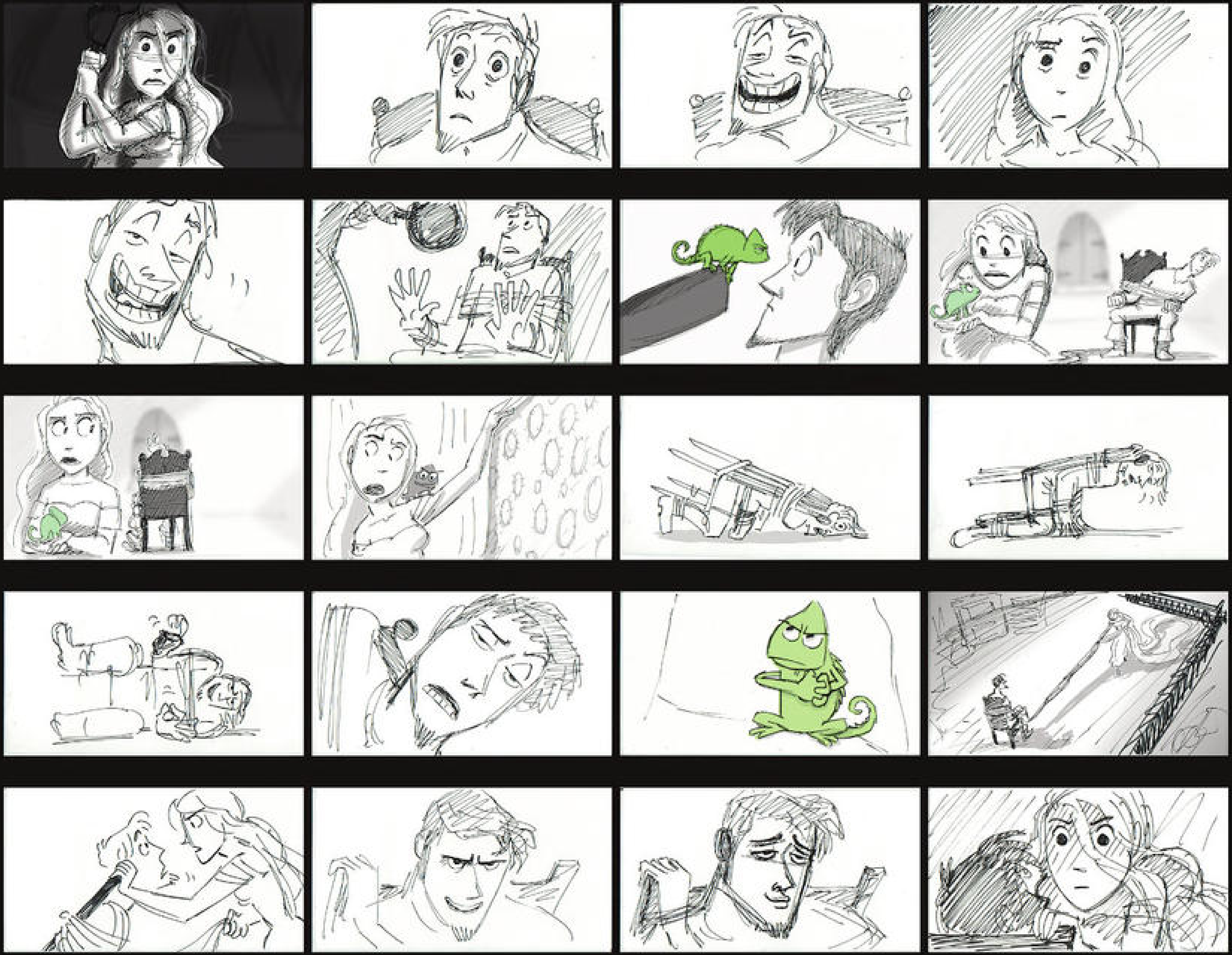
Flynn kind of burst onto the scene. He was this great new character. He was a totally different guy, and people were actually concerned that he was going to steal the show, because he was so entertaining.
—Clay Kaytis



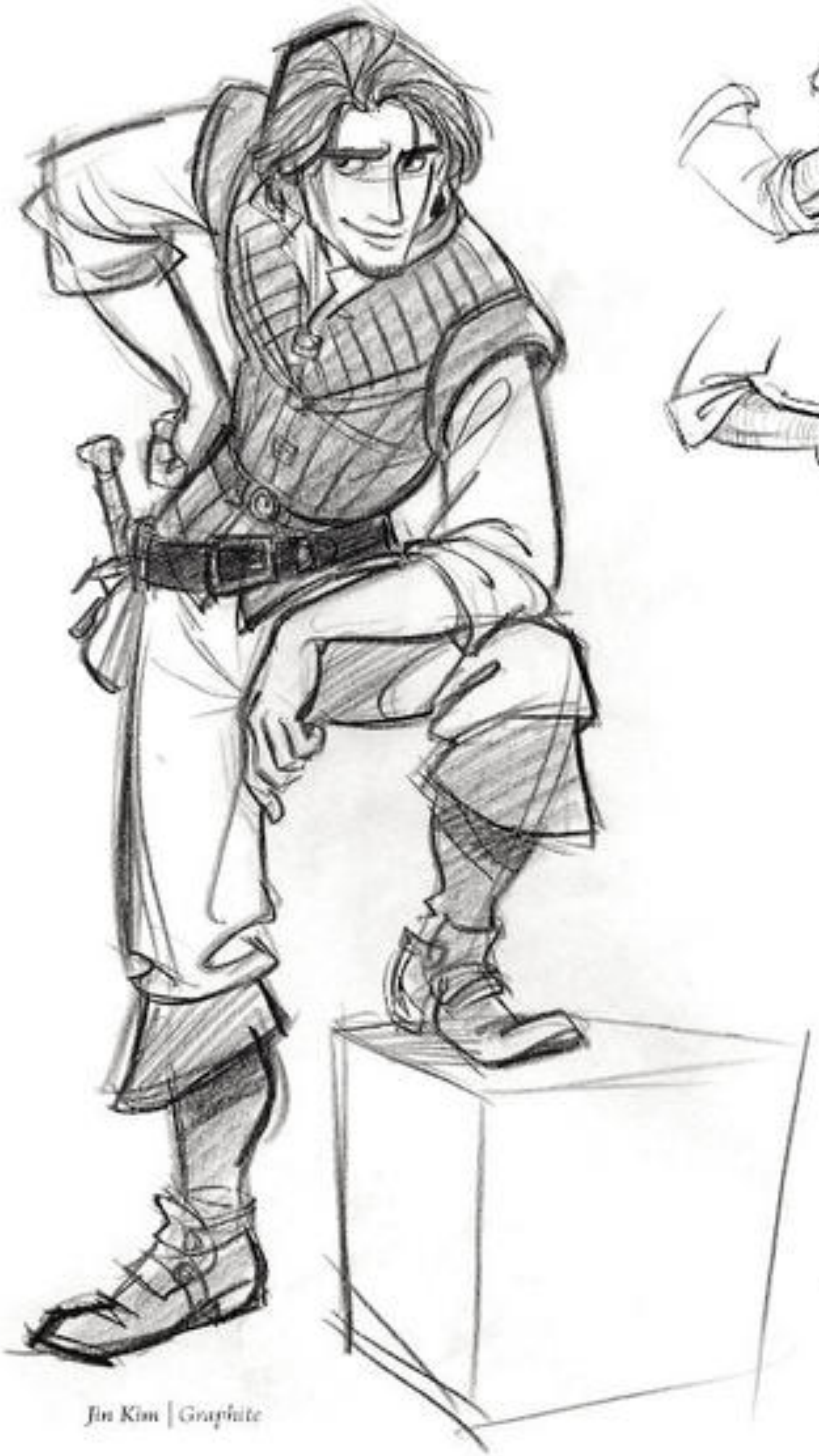
Glen Keane | *Graphite*



Story Boards | ***Joe Mateo*** | *Digital*



Story Boards | ***Mark Kennedy*** | *Digital*



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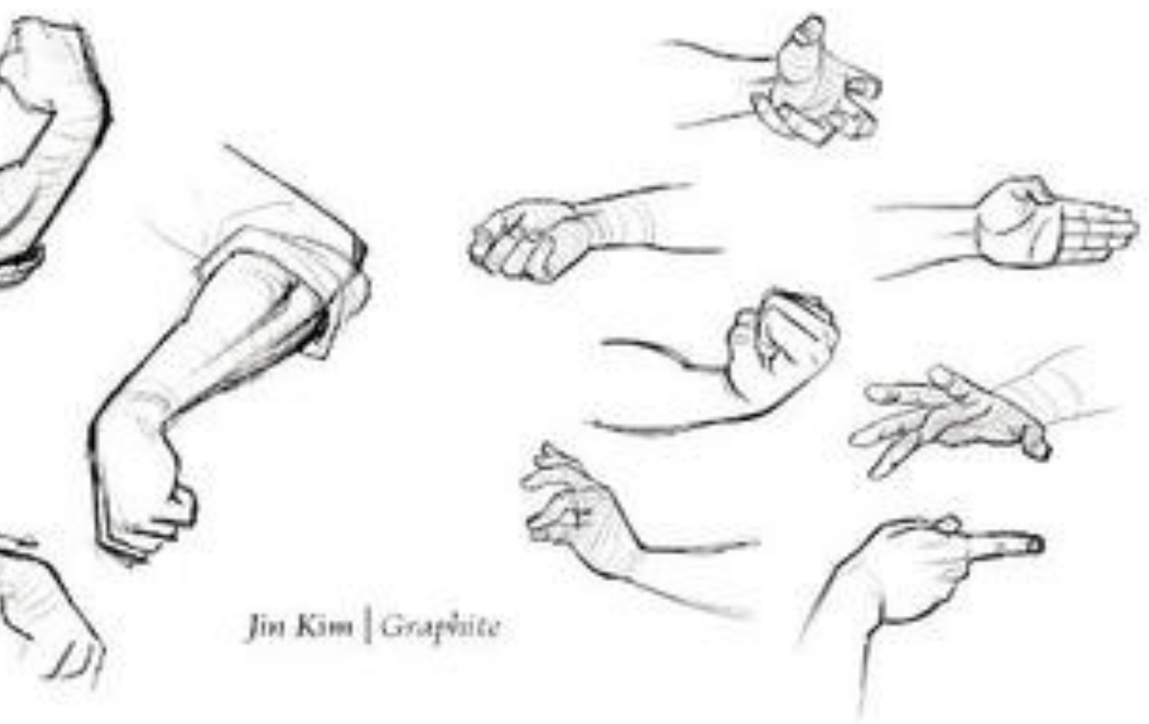
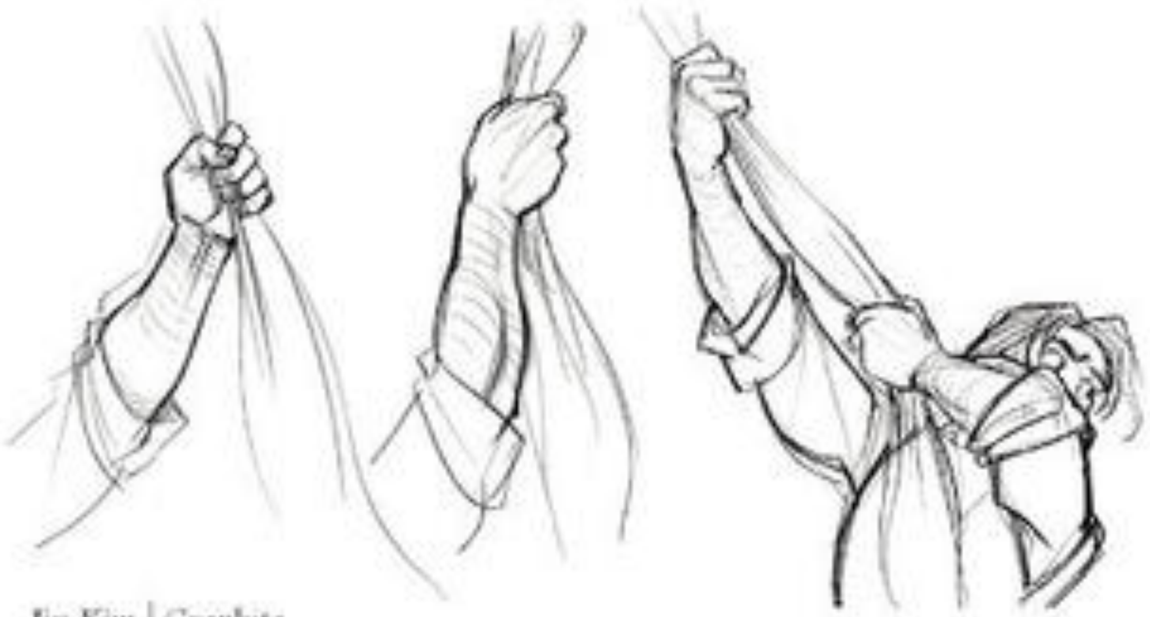


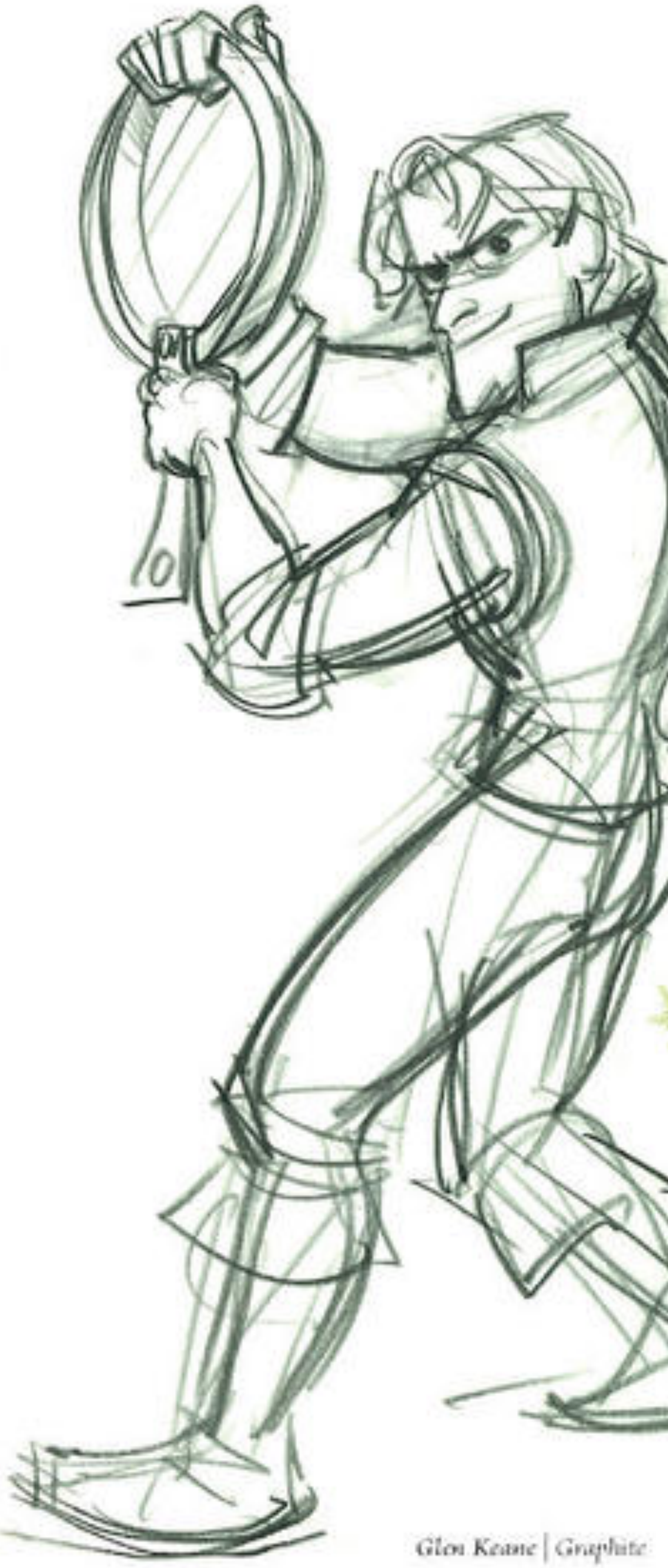
Jin Kim | Graphite

Flynn moves much more authentically than other human CGI characters have. I don't think it's that they hadn't thought of animating in that way before. It's just that the computer puts up such a temper tantrum when you do, that you, as a parent, are just never gonna ask the kid to do that again.

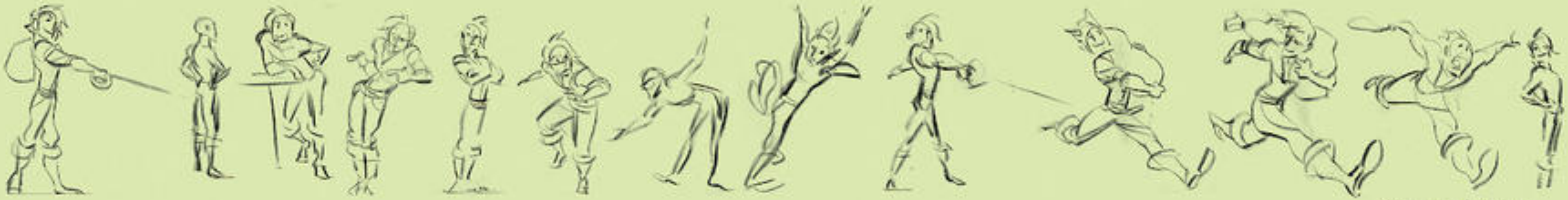
—Glen Keane



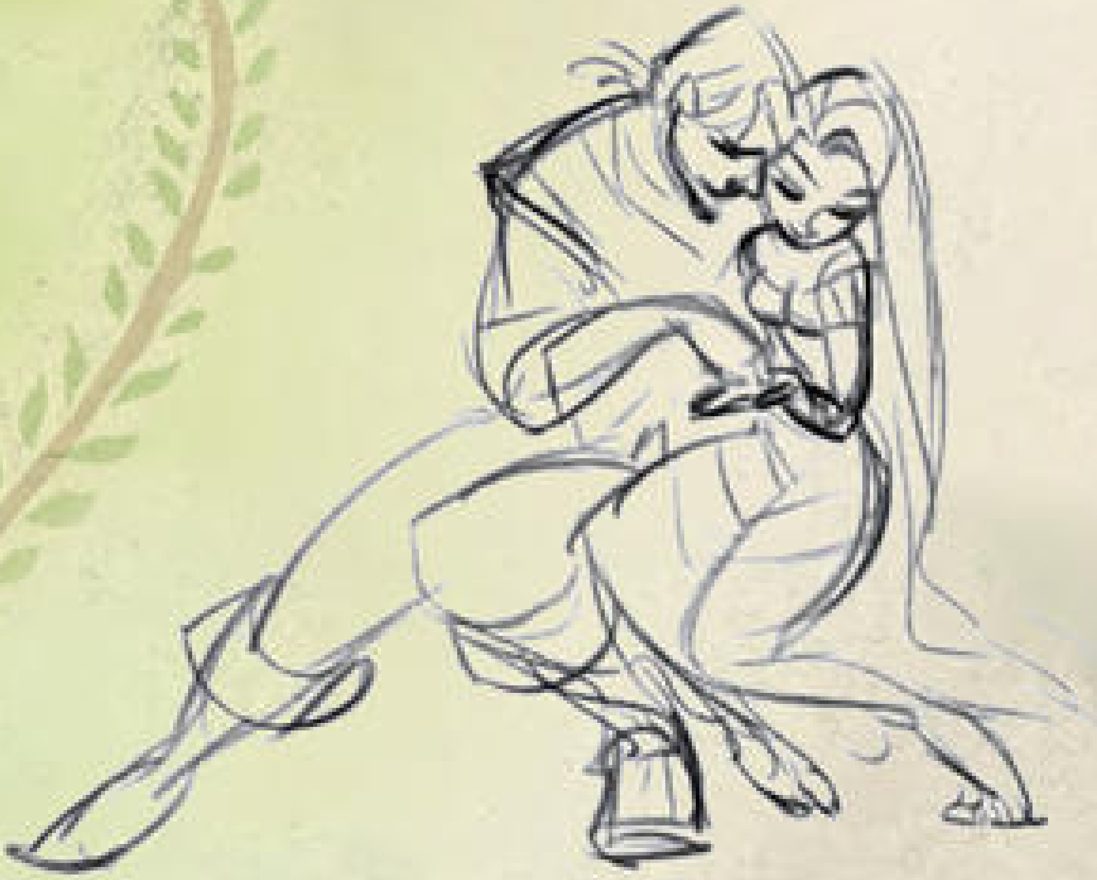
Jin Kim | Graphite



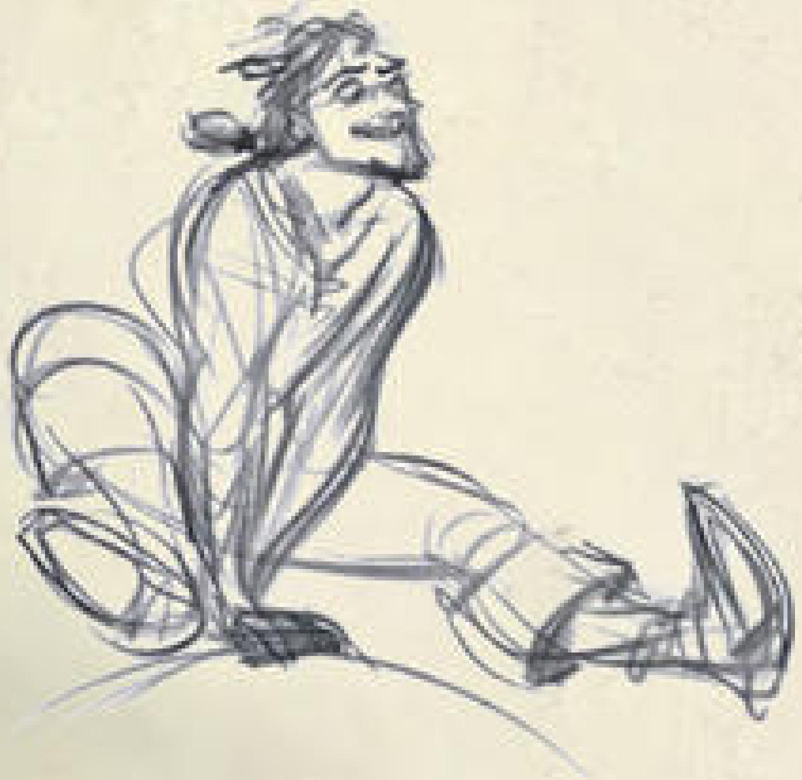
Glen Keane | Graphite



Shiyoon Kim | Graphite



Glen Keane | Graphite



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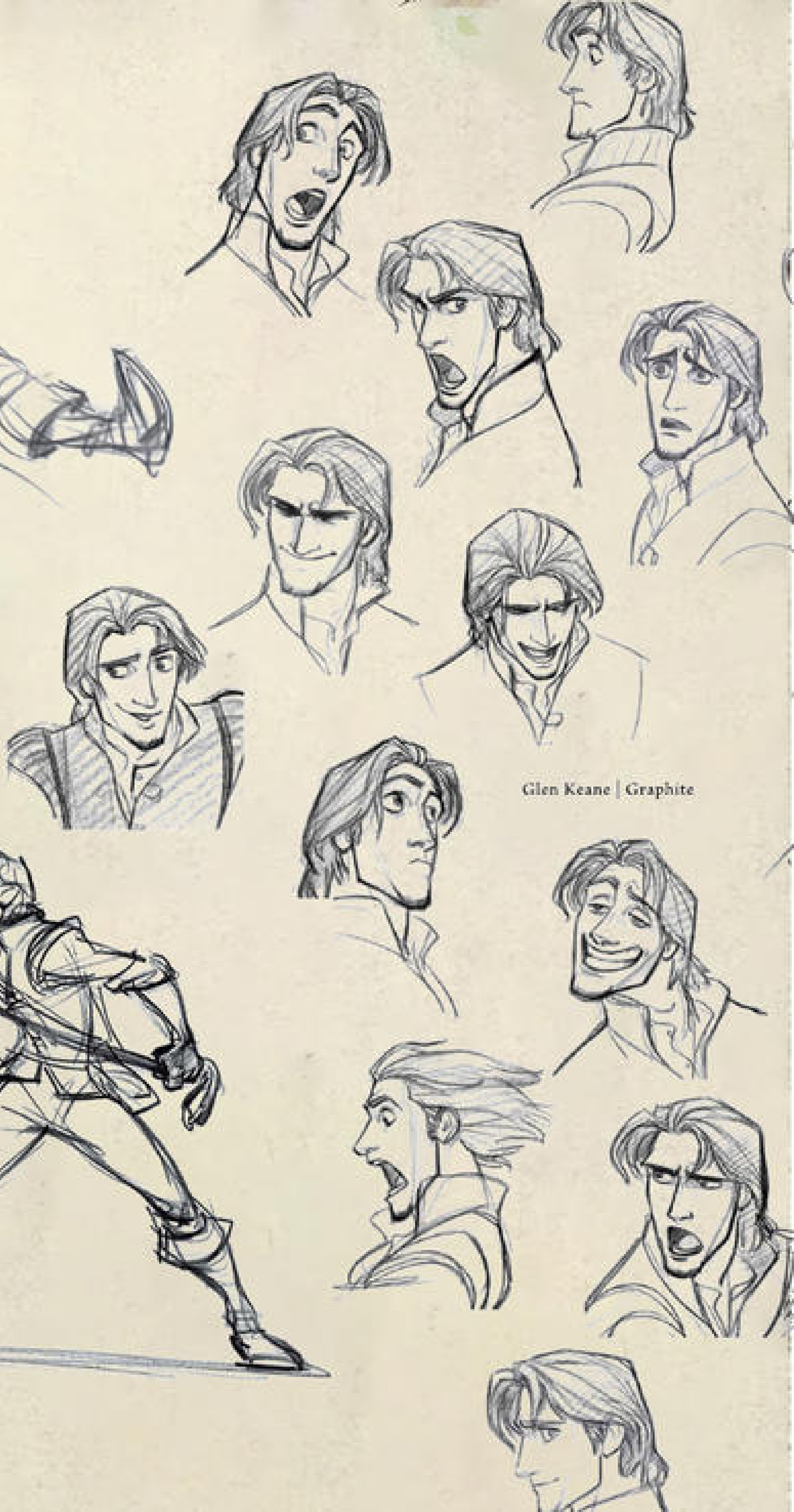

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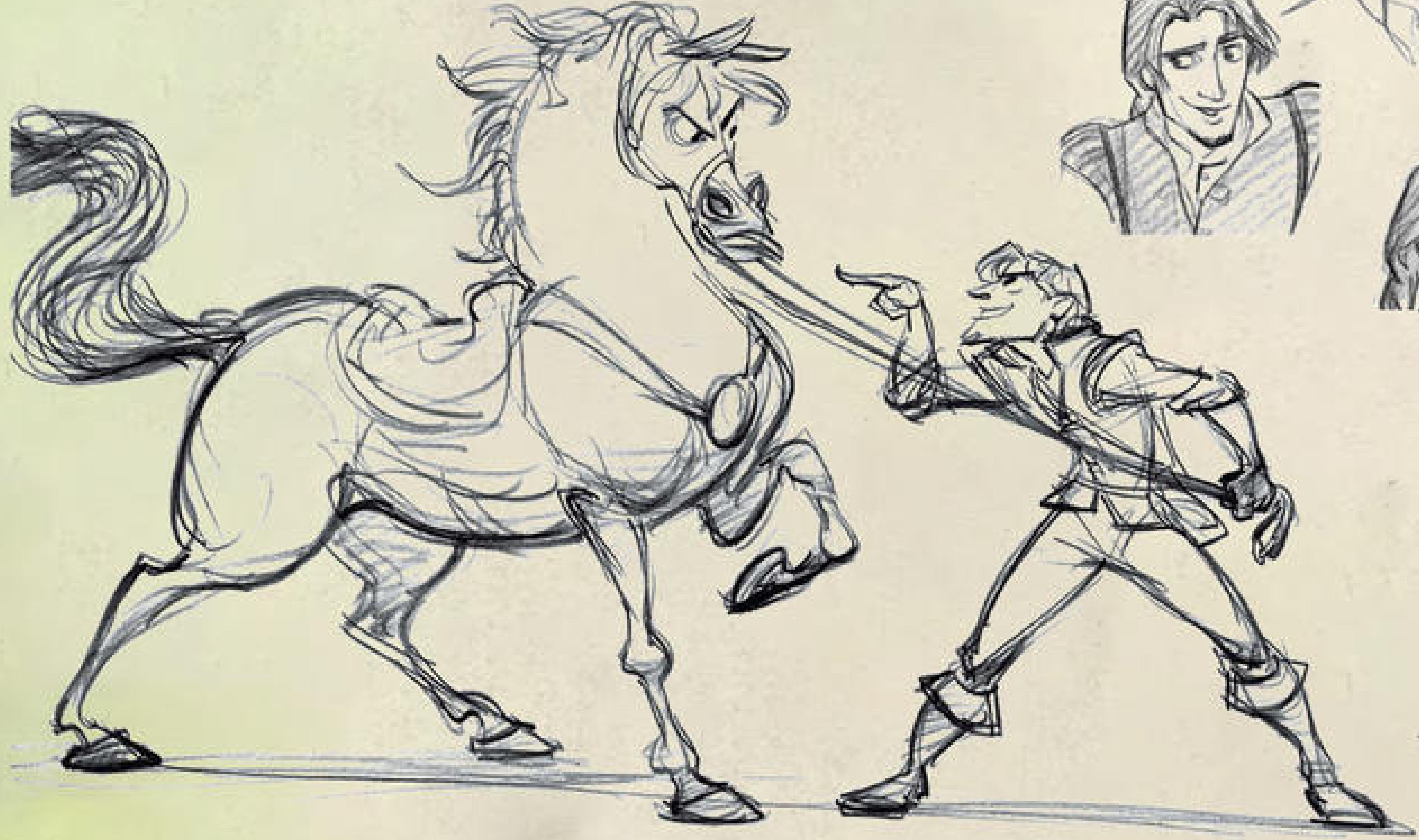

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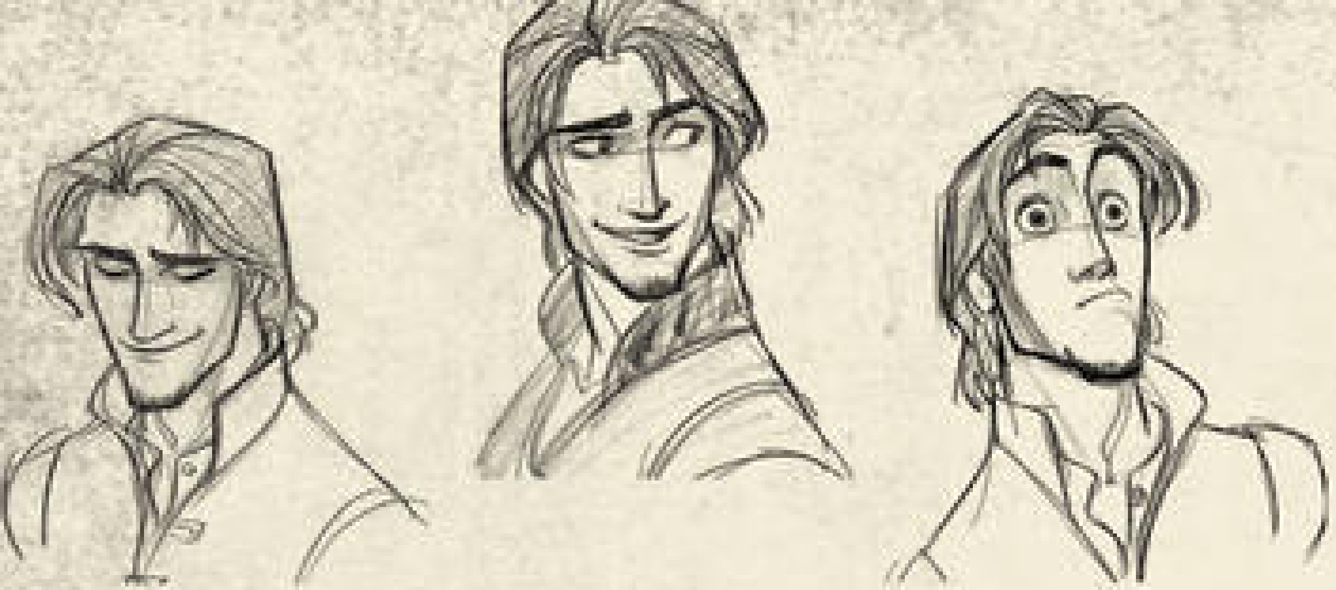
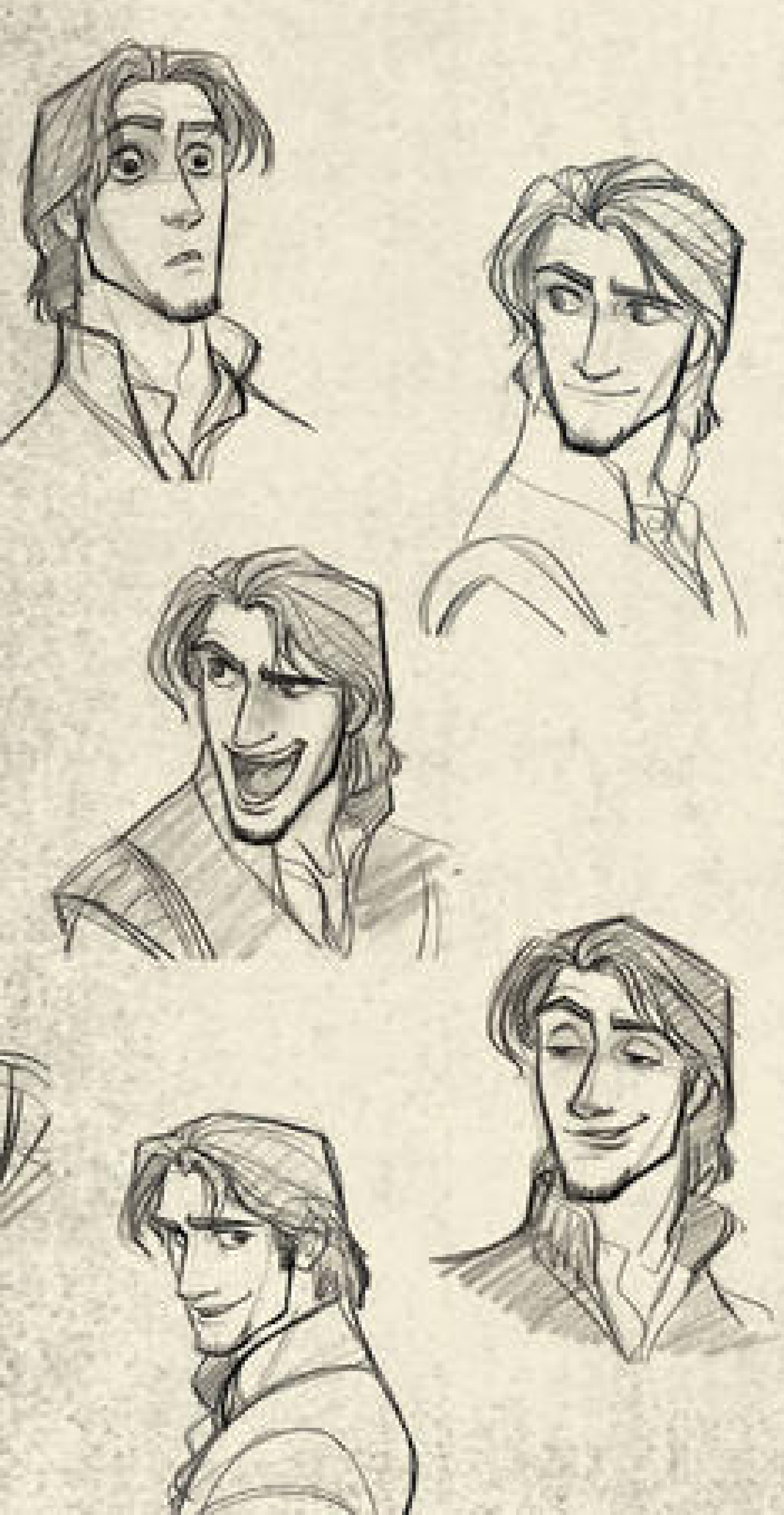
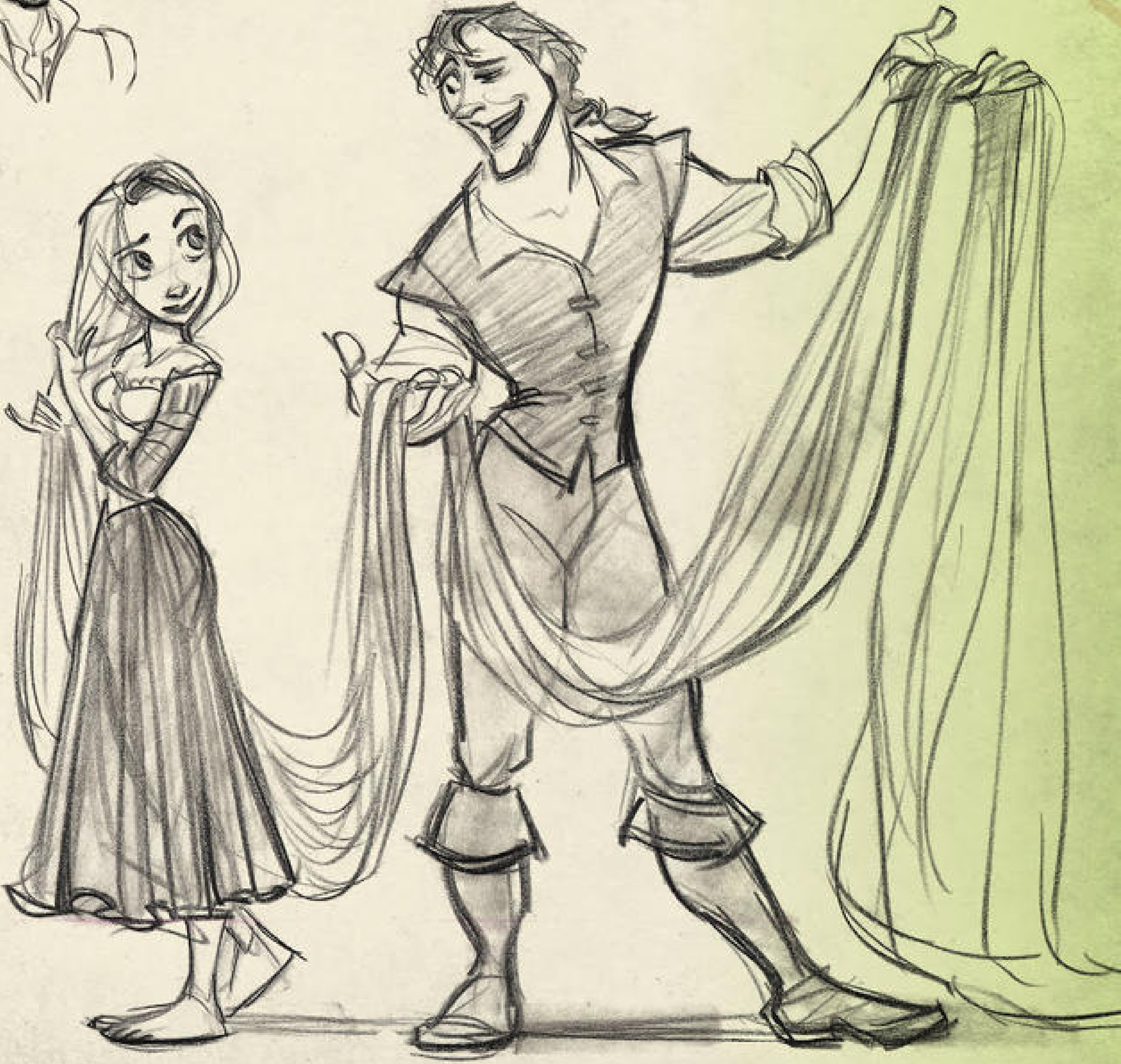


For the male lead in the movie, we asked, 'Who is this guy? Why is he funny? Why is he good? Why is he the match for Rapunzel?'

—Nathan Greno





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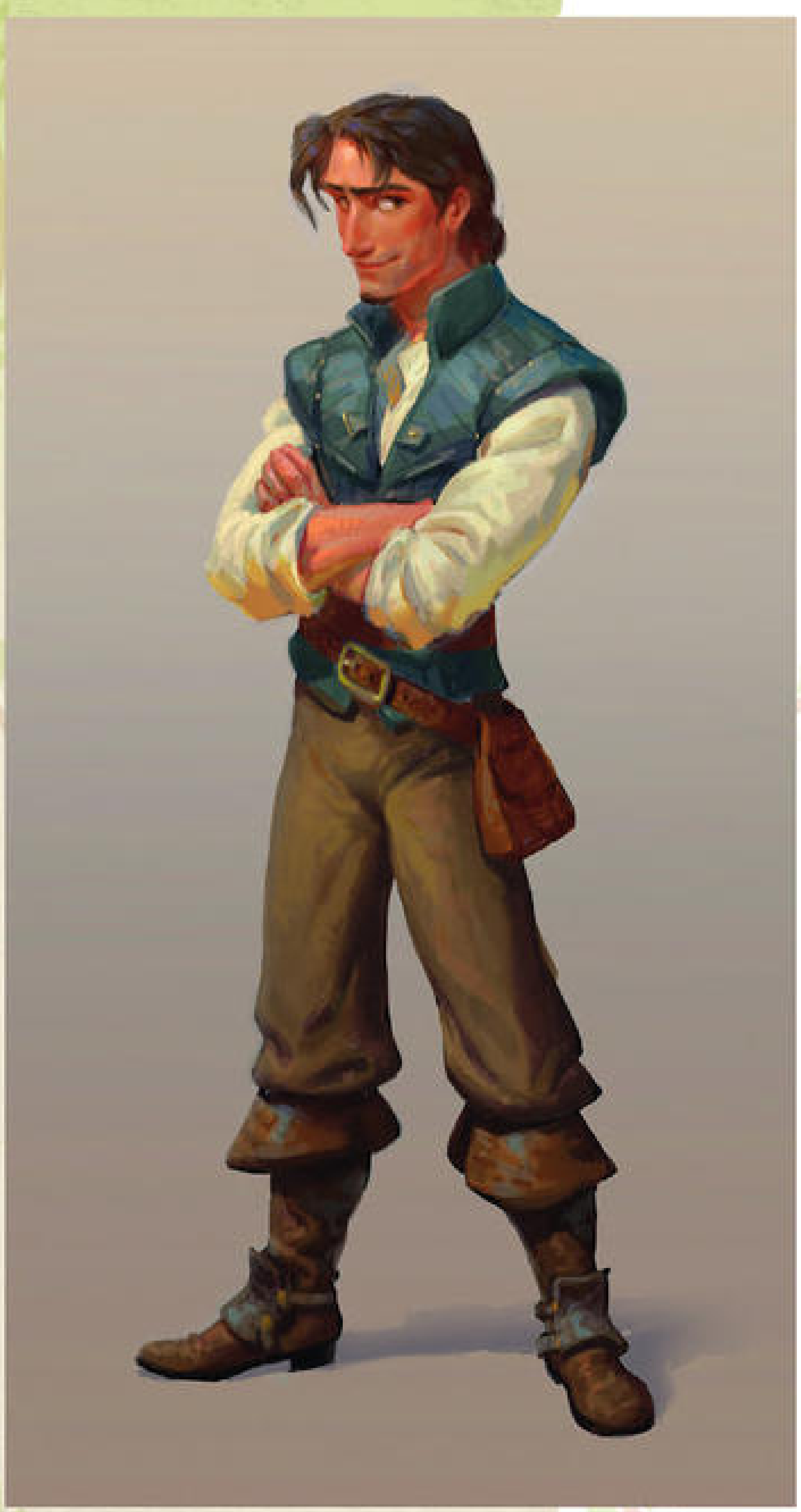
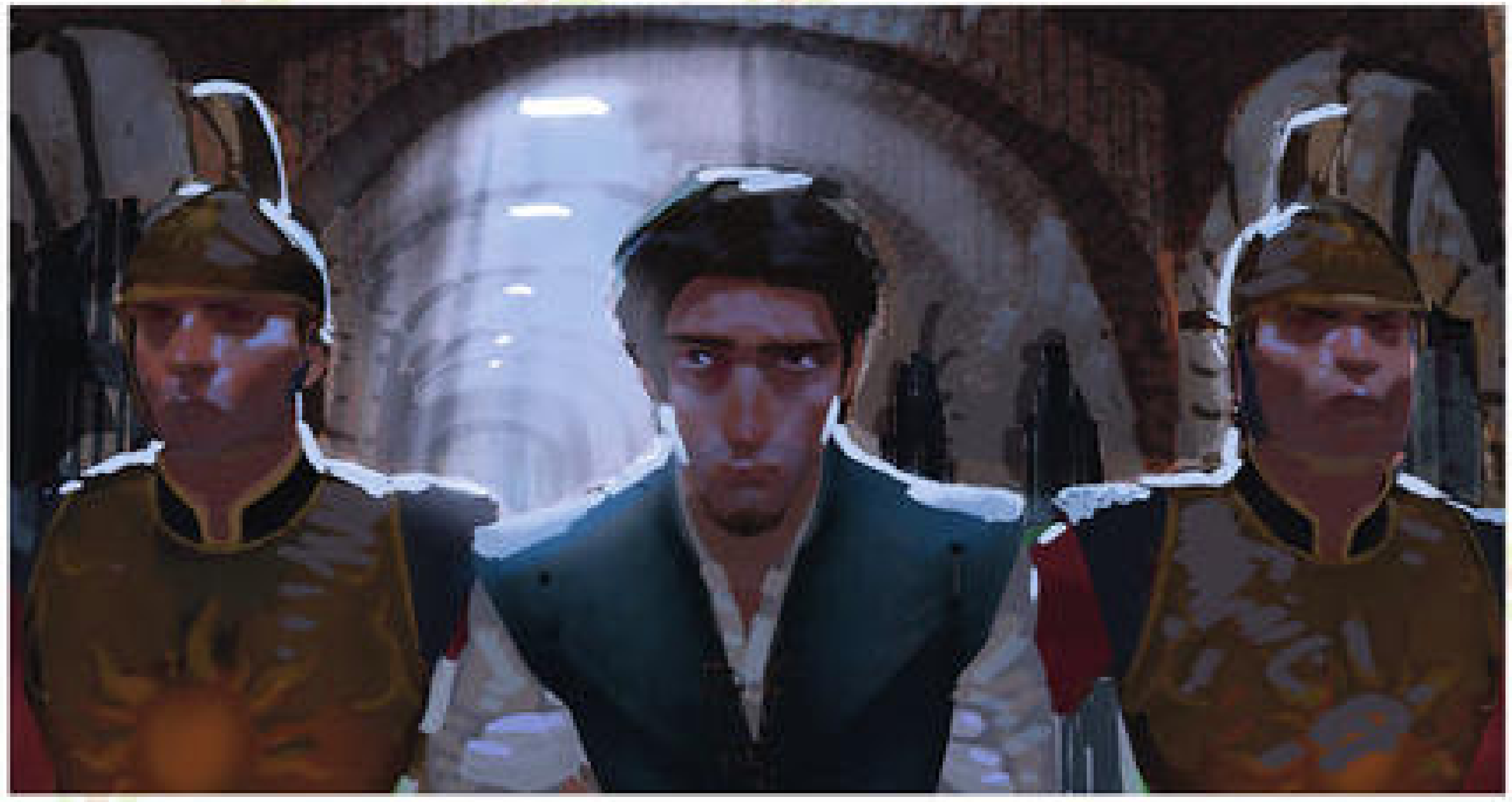


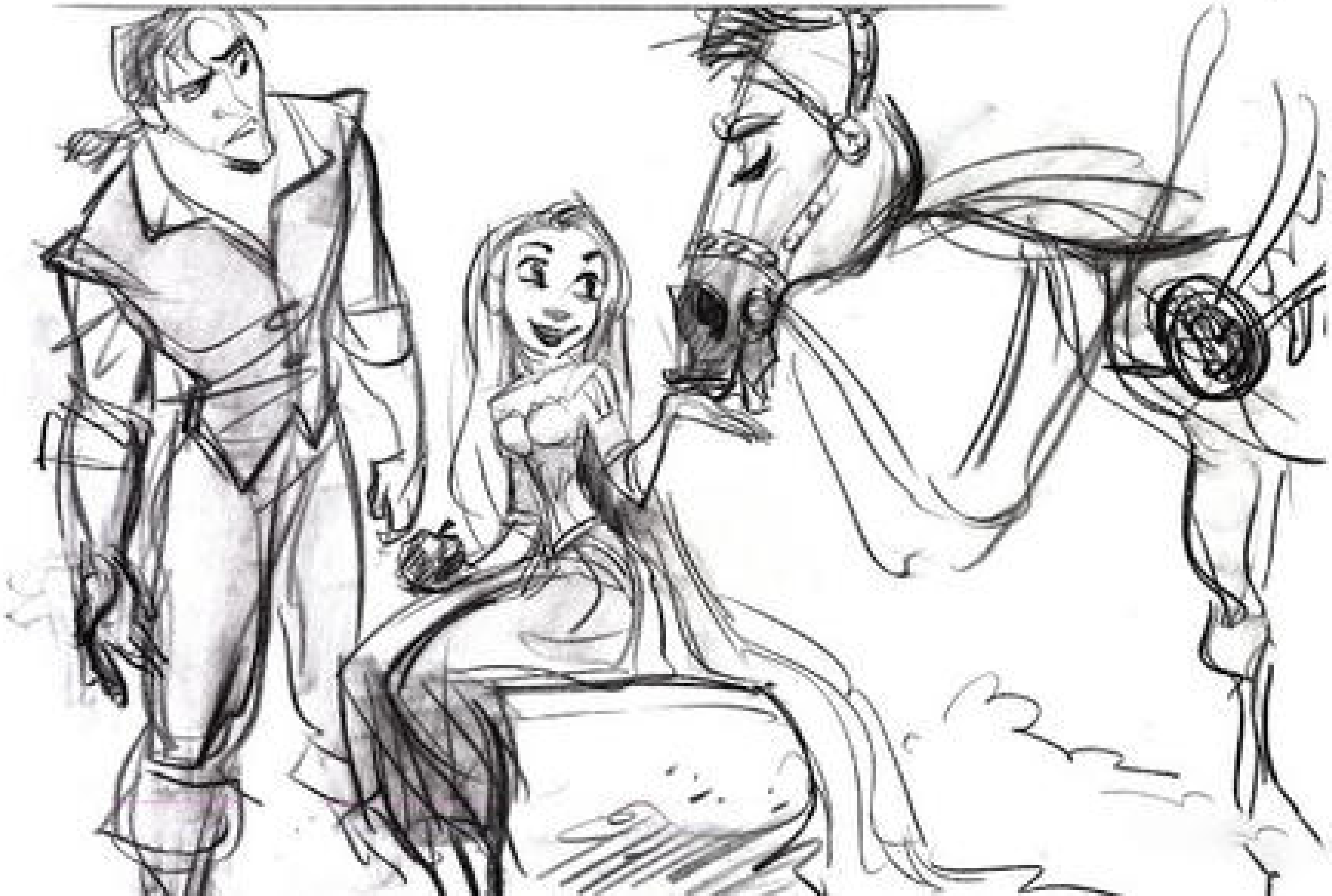
Jin Kim, Dan Cooper | Digital

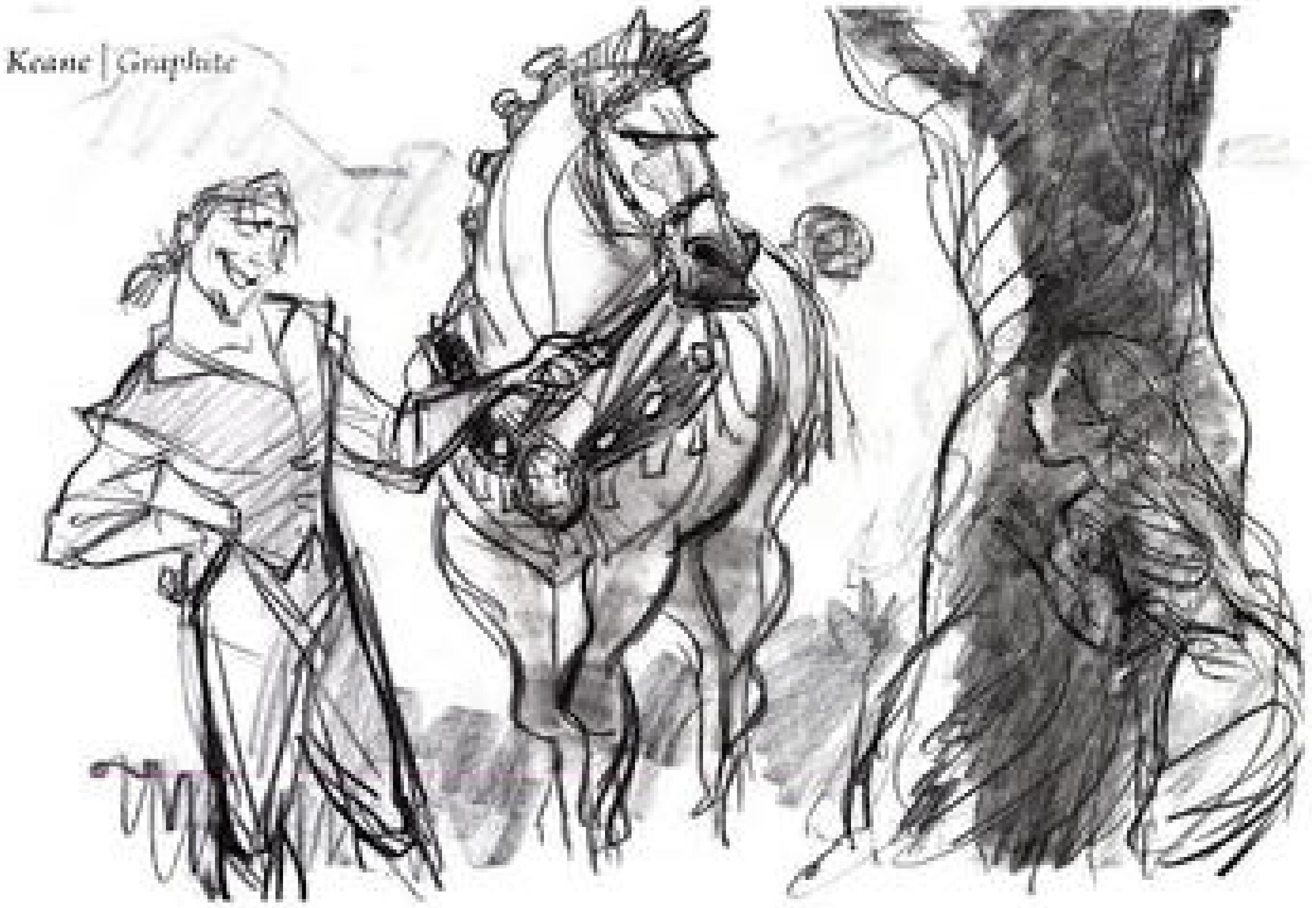


Lighting Key | *Dan Cooper* | Digital

> Story-wise, we sharpen the decisive triumph of good over evil with our valiant knights—the issues which represent our moral ideals. We do it in a romantic fashion, easily comprehended by children. In this respect, moving pictures are more potent than volumes of familiar words in books.
>
> —Walt Disney

Glen Keane | Graphite





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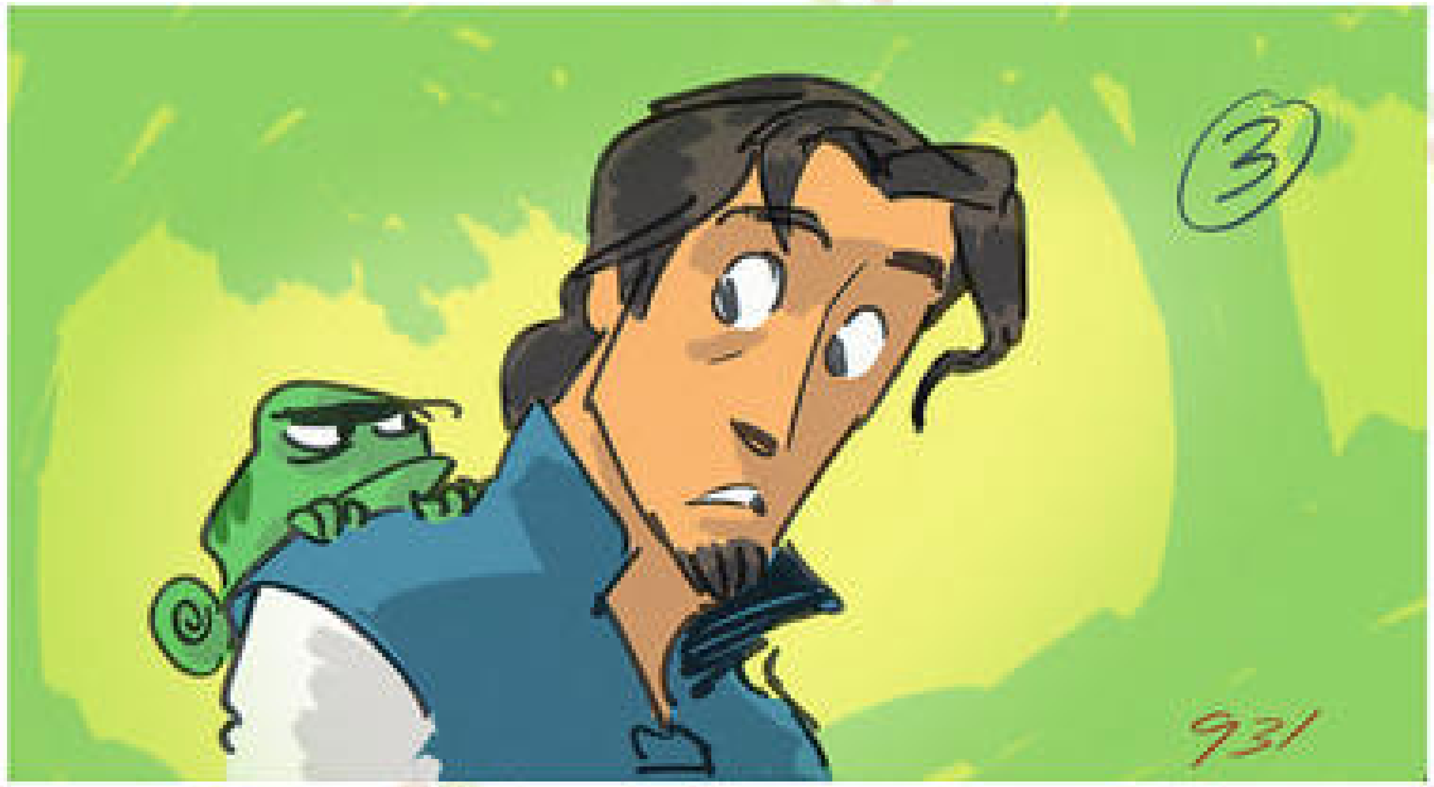
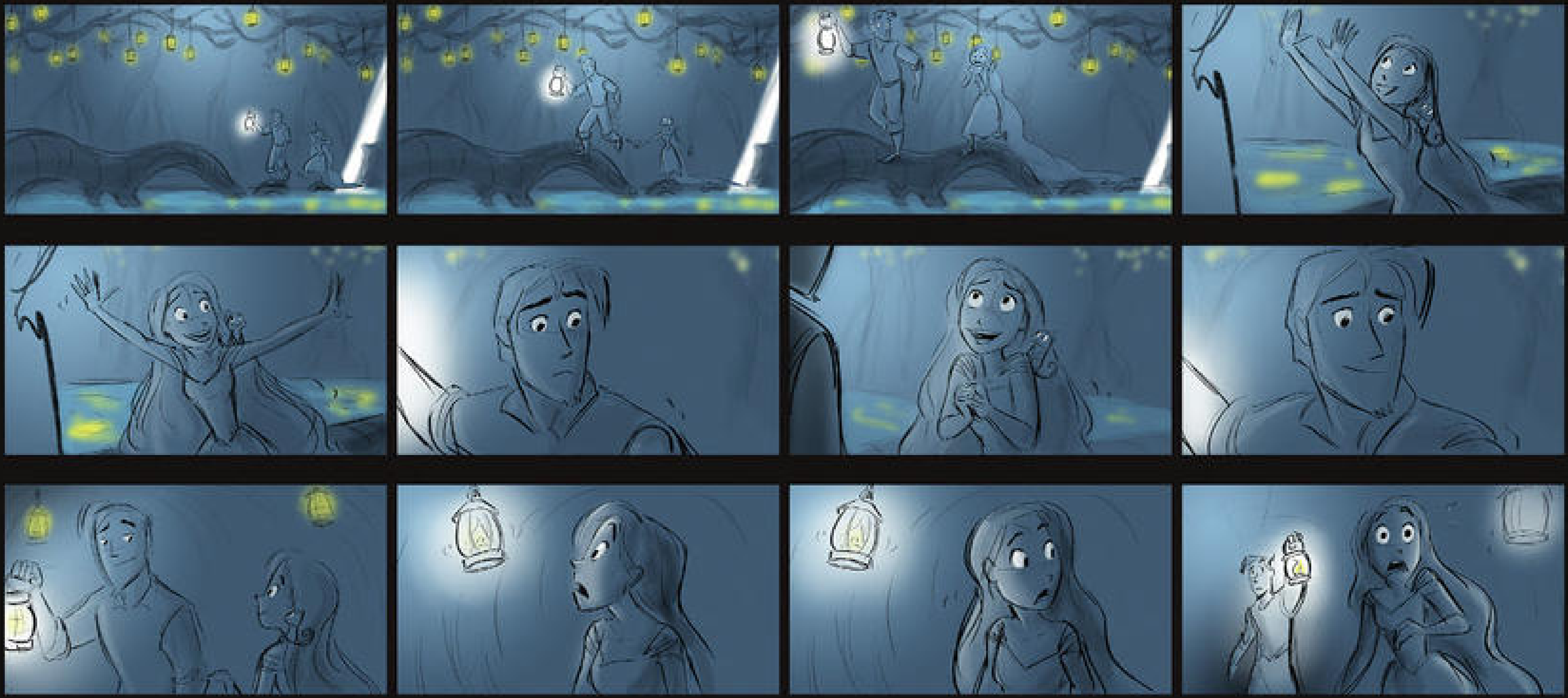


Nathan Greno | *Digital*



Story Boards | ***Josie Trinidad*** | *Digital*

Maximus

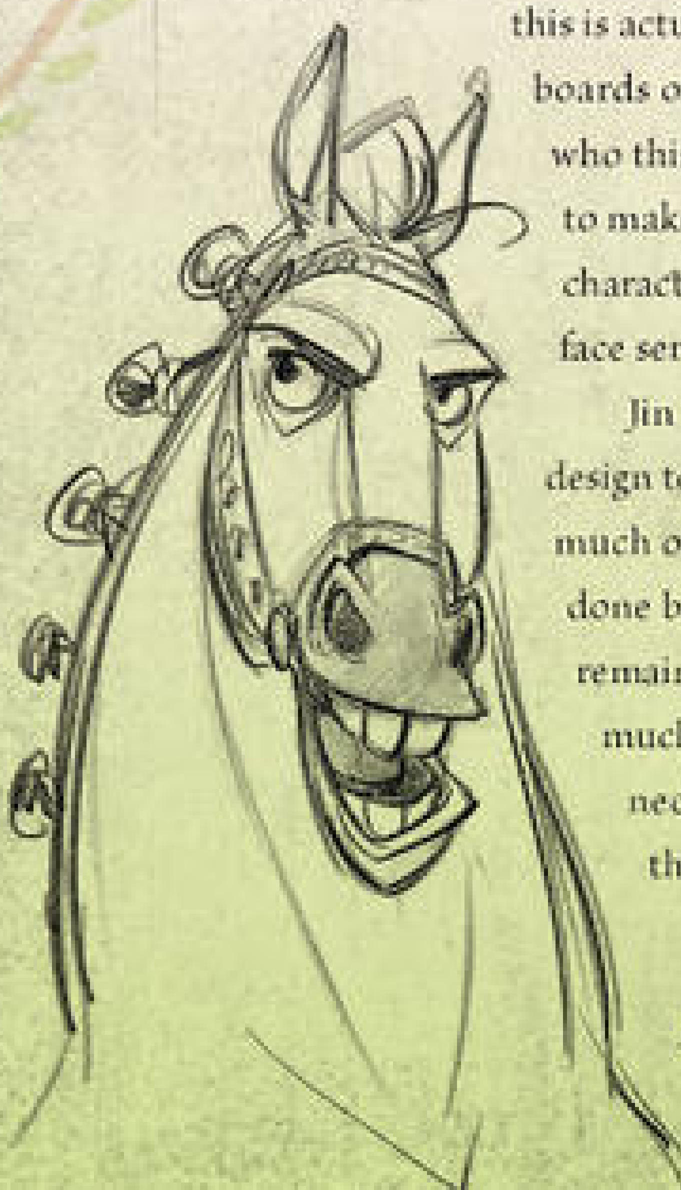
The Equine Enforcer

Like all those who choose a life of crime—from Jean Valjean to the perps on the latest episode of *Law & Order*—every scofflaw must be prepared to face his pursuer. In Flynn's case, the steadfast law officer who pads his shadow is actually a horse named Maximus.

Mark Kennedy remembers, "We had this idea about this adversarial relationship between Flynn and Maximus. We were using funny words to describe it, but there was just something about it that was not coming through. I remember it coming out of the idea that life is easy for Flynn until he runs into Rapunzel, and then she gets under his skin and complicates his tidy world. We'd always made the horse not that much of a challenge for him; we wanted Rapunzel to be the challenge. All of a sudden, we turned it on its ear. What if everything was easy for Flynn *except* for this horse? He should be the tough-as-nails cop who simply won't give up."

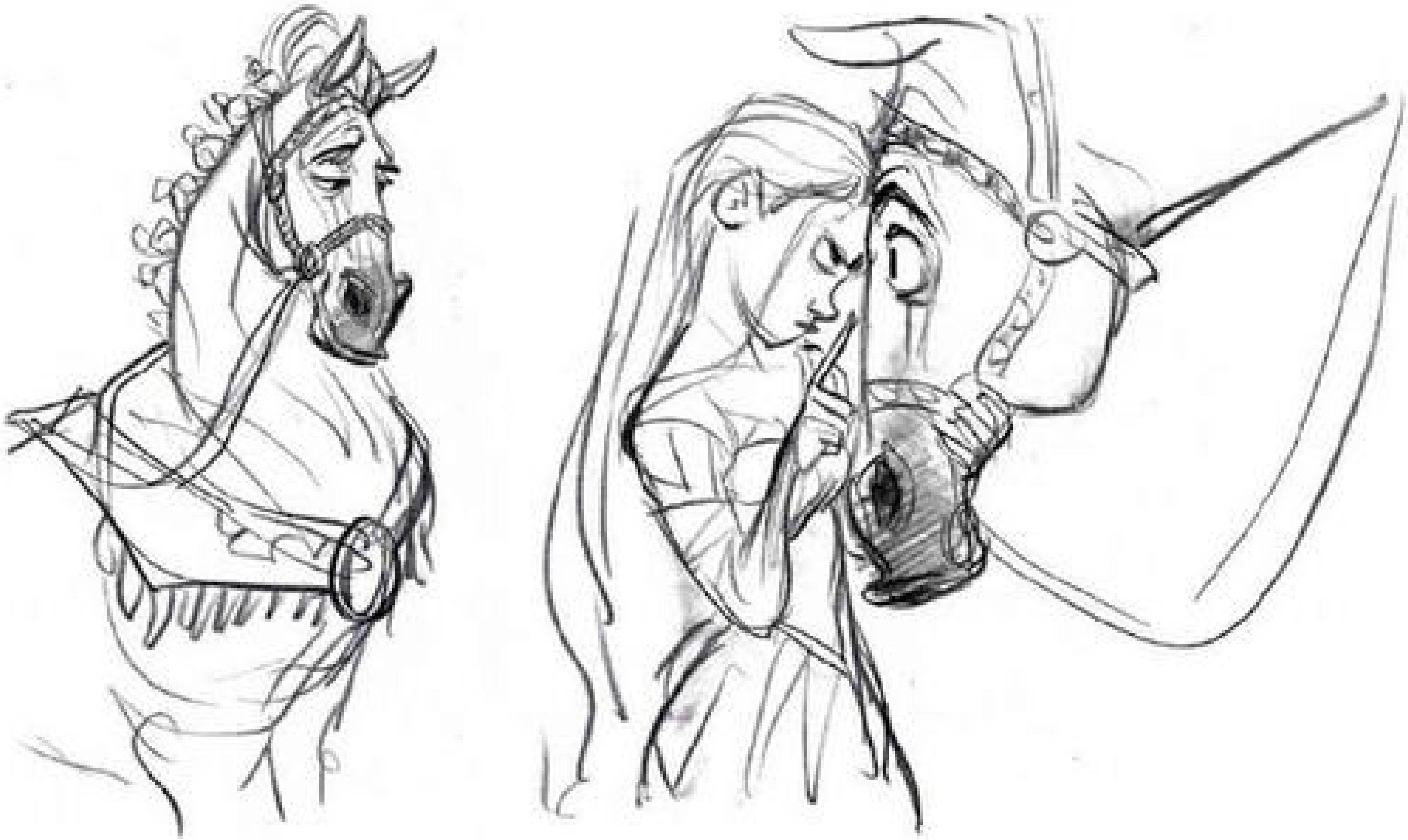
Clay Kaytis recalls resisting the inclination to play this character as a joke. "You could have a horse in a movie and it could be funny, but this is actually a very cool character. We saw storyboards of Maximus come in, and instantly got who this character was. So you're not just trying to make a cool-looking horse, you're designing a character that serves the story. The shapes of his face serve the story, he has these strong brows."

Jin Kim attributes the majority of Maximus' design to Glen Keane. "The drawing wasn't that much of a problem because Glen had already done beautiful drawings, beautiful designs. It remains close to Glen's drawings. I didn't do too much to change it. The horse has a big, thick neck, and powerful shoulders, and then these great expressions. There have been so many animated horses before; we wanted to do something different. This horse is based on the Andalusian, that Spanish breed. That horse has a kind of a unique posture, very upright, a straight neck, like a chess piece."

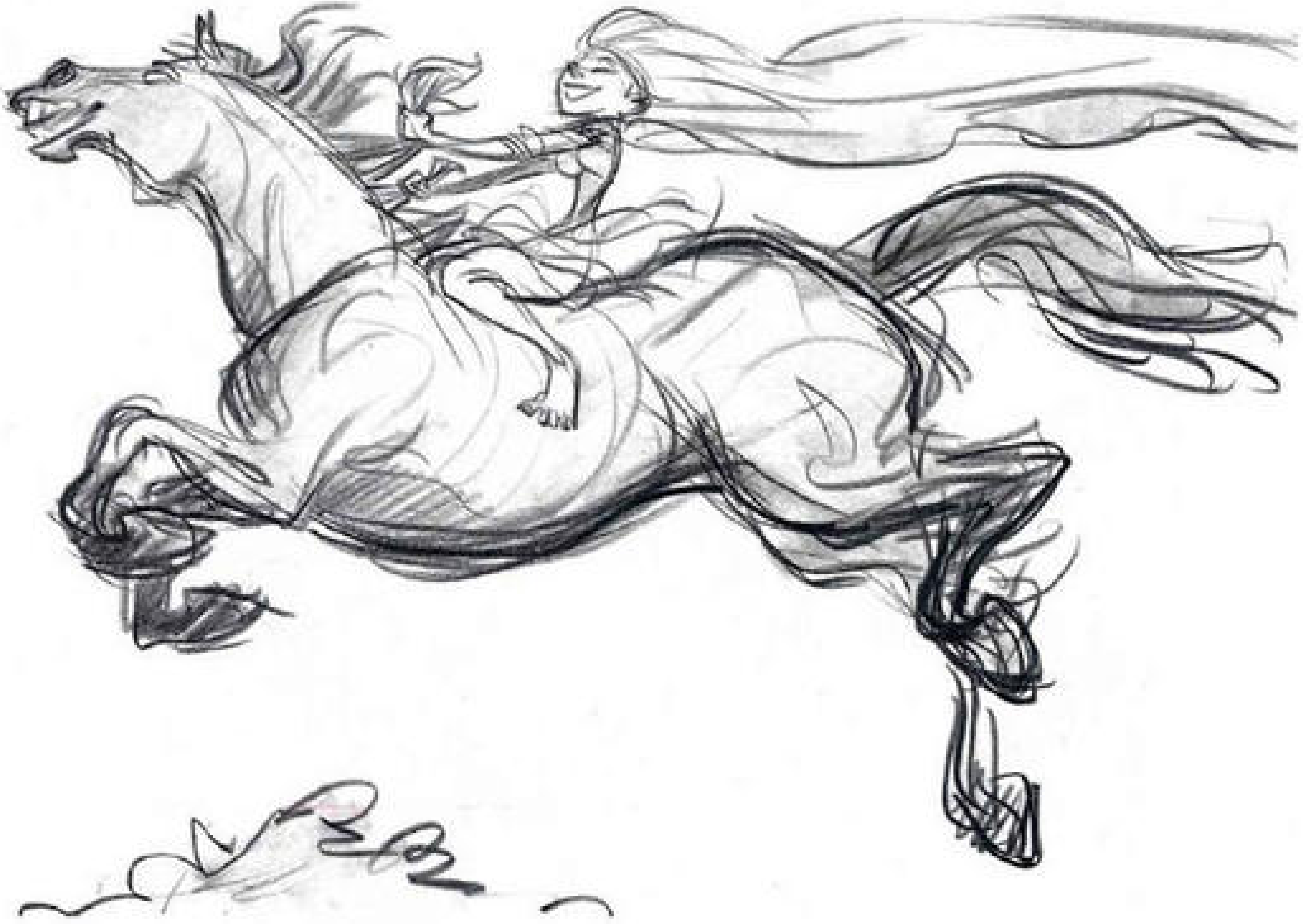


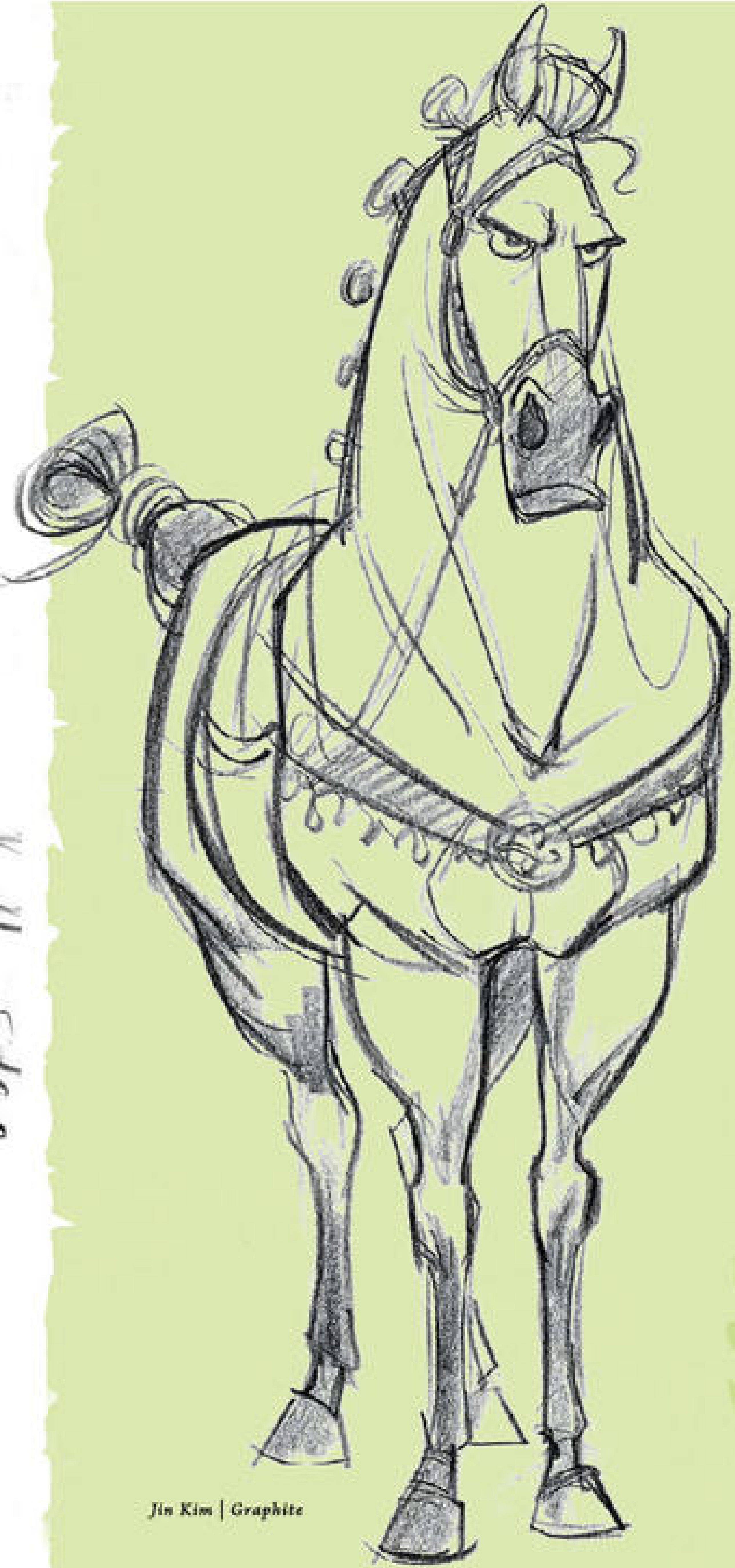
Jin Kim | *Graphite*

A princess in peril, a villainous captor, a handsome suitor, and an enforcer on the trail of justice—the slim structure of Grimm continued to develop under the watchful eyes, creative spirit, and myriad talents of a sincere, passionate, and dedicated production team.



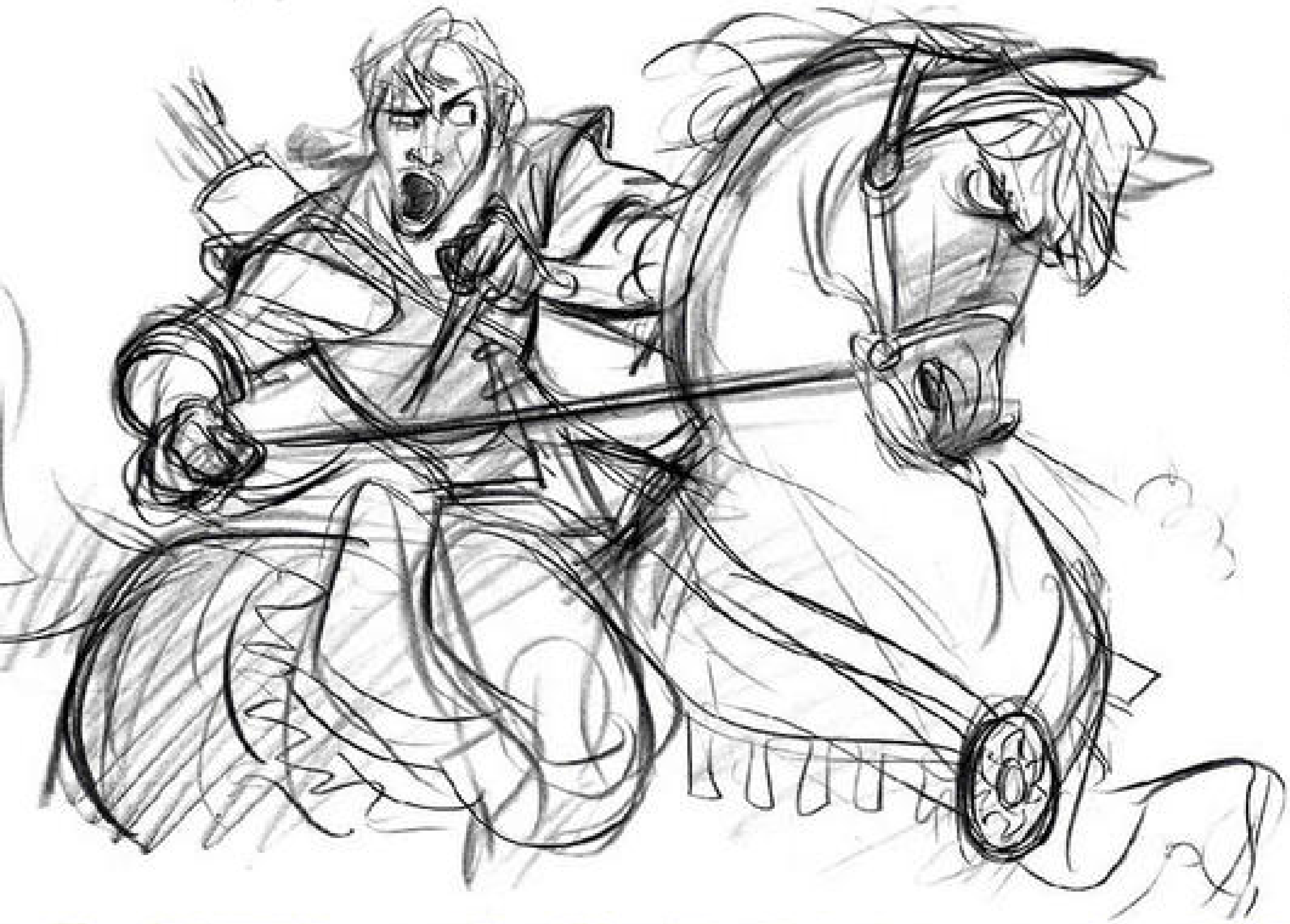
Glen Keane | Graphite

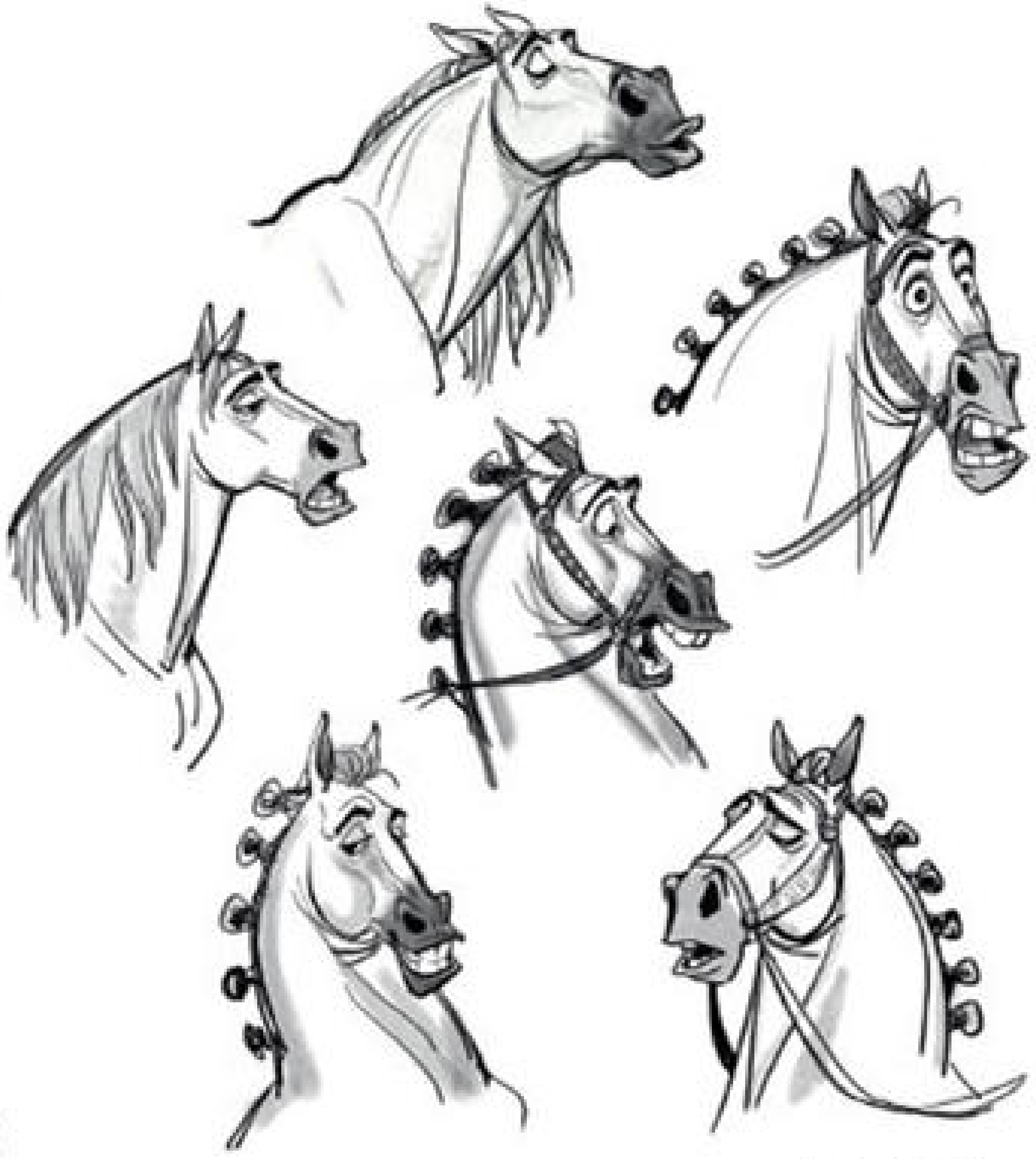




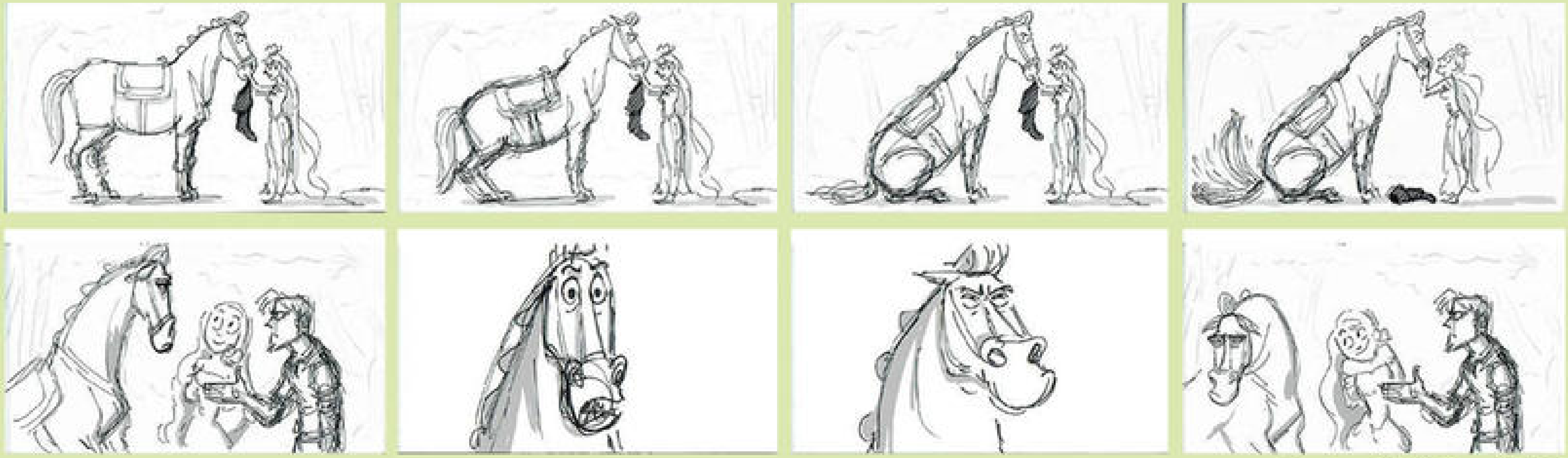
Jin Kim | Graphite

Glen Keane *| Graphite*

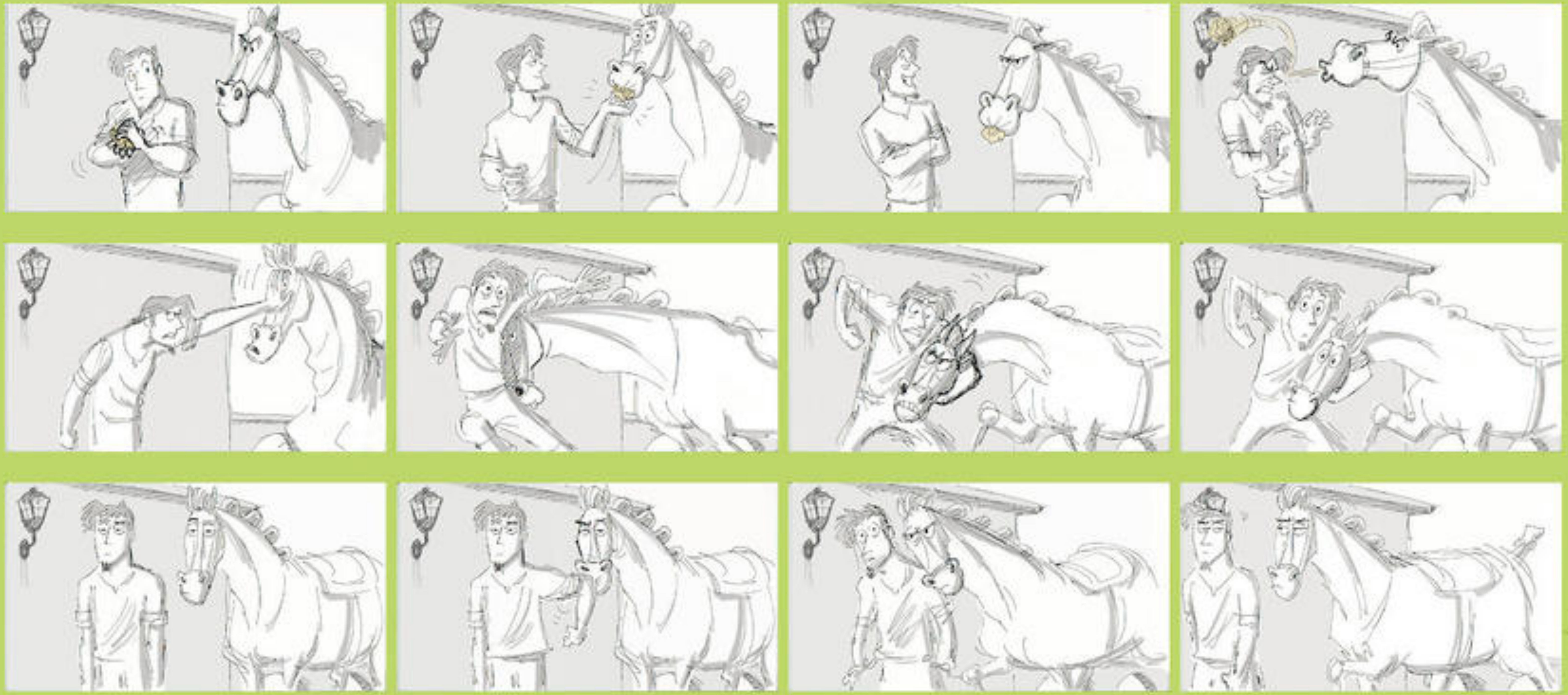




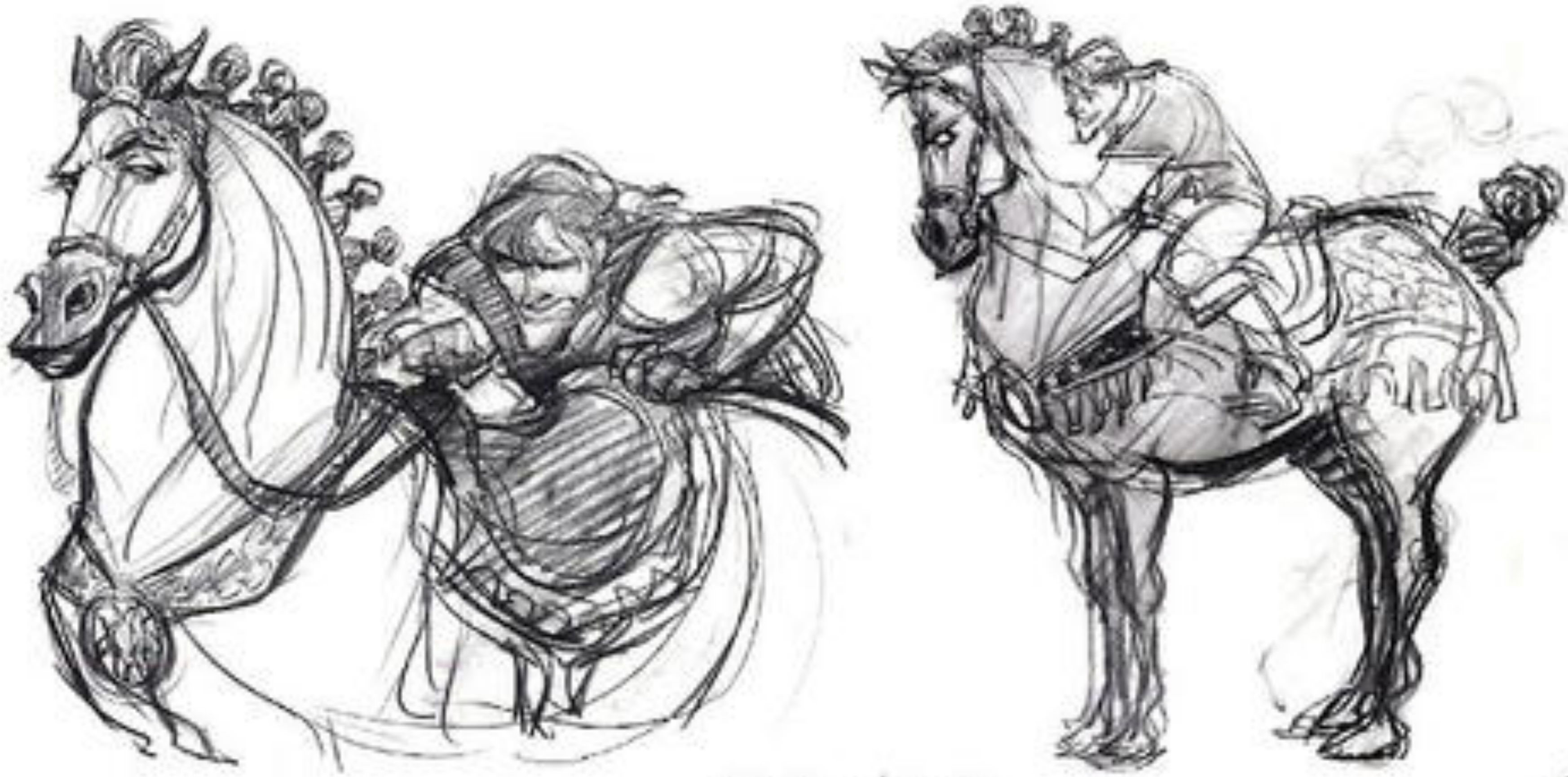
Jin Kim *| Digital*



Story Boards | ***Mark Kennedy*** *| Digital*



Story Boards | **Mark Kennedy** | *Digital*



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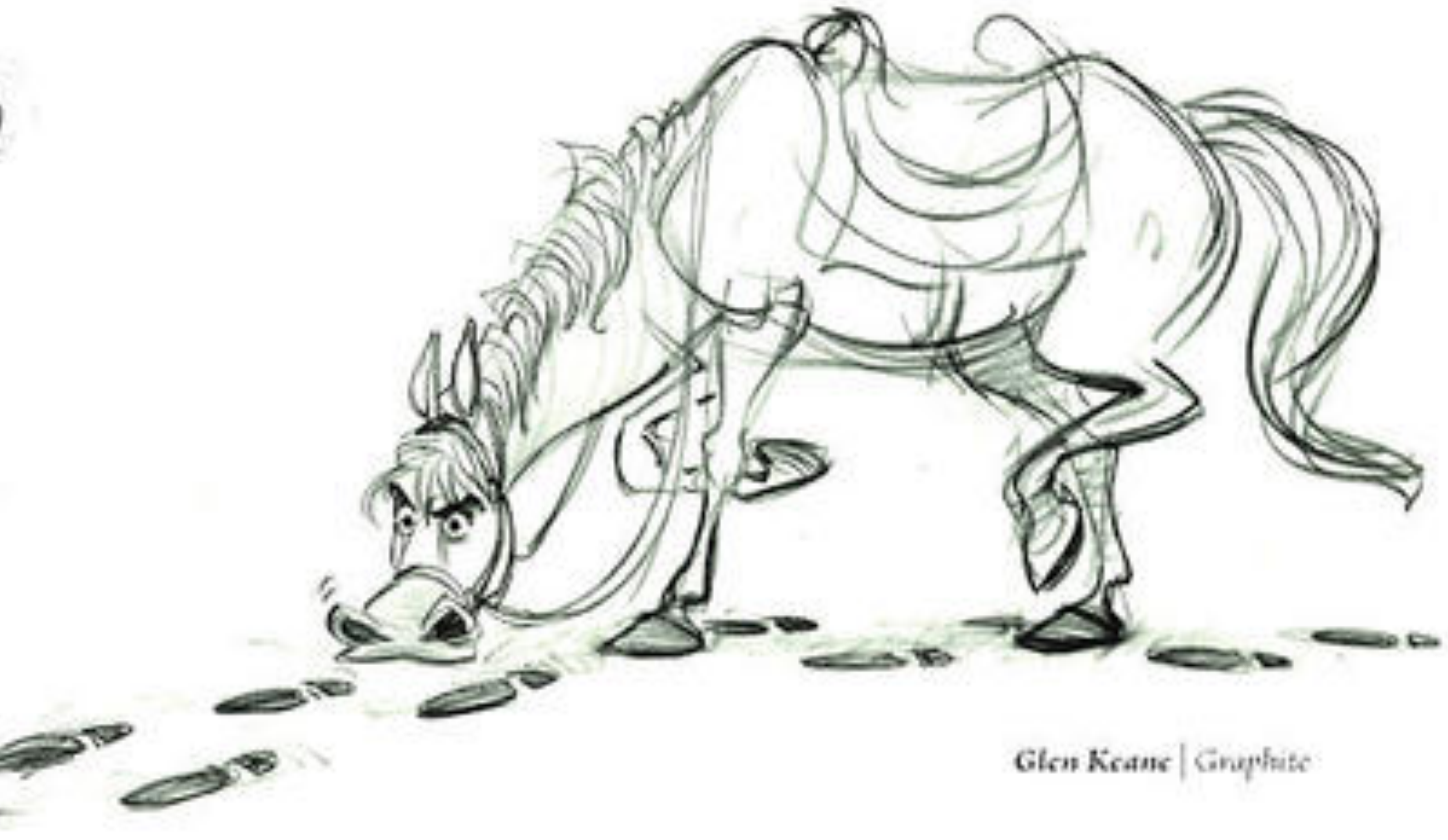

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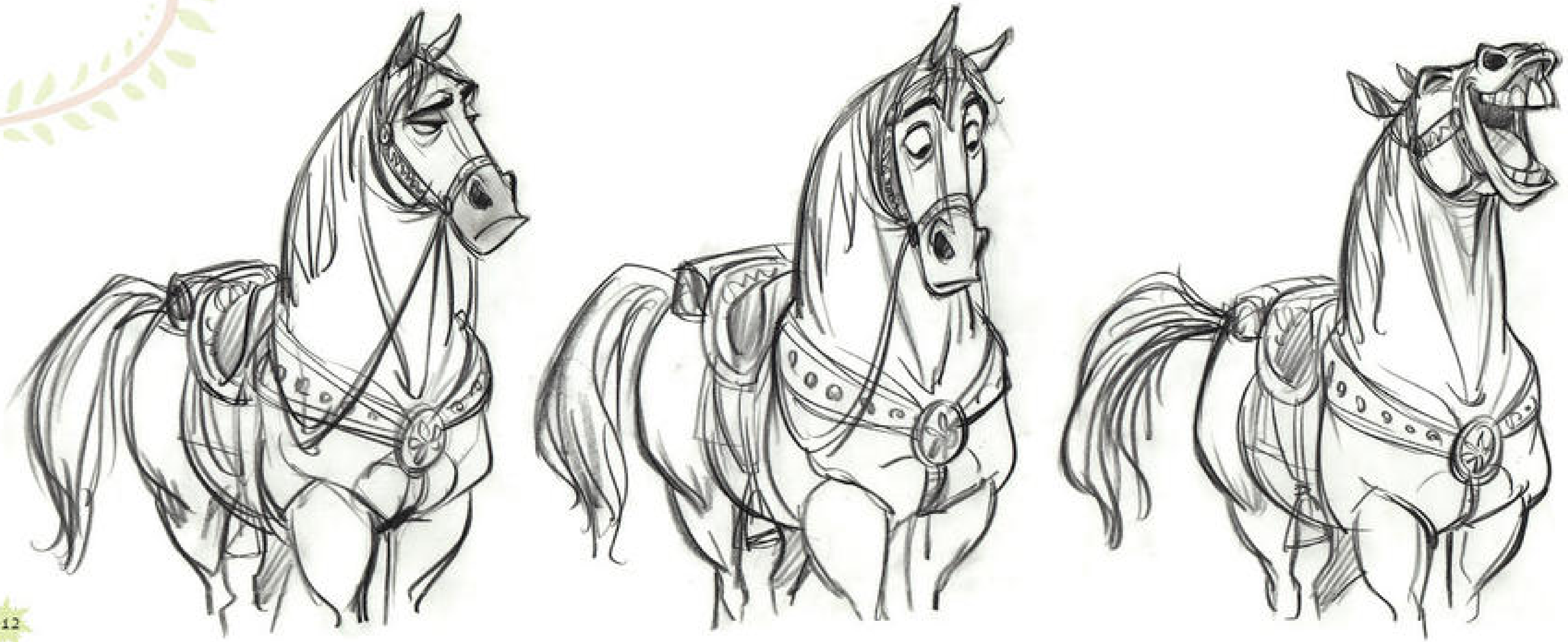

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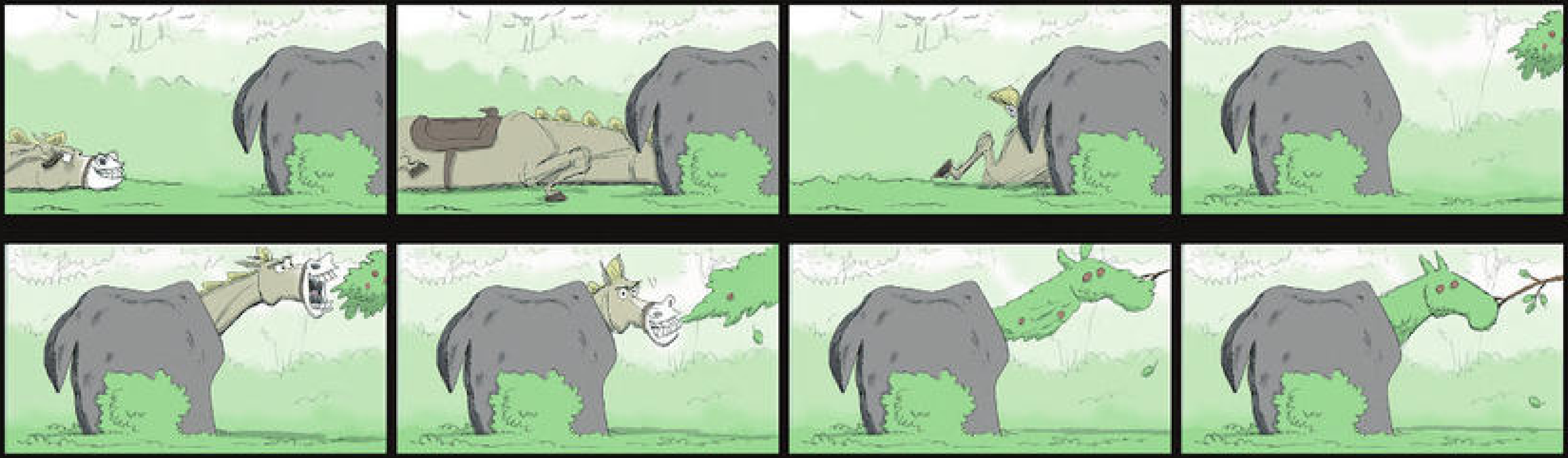
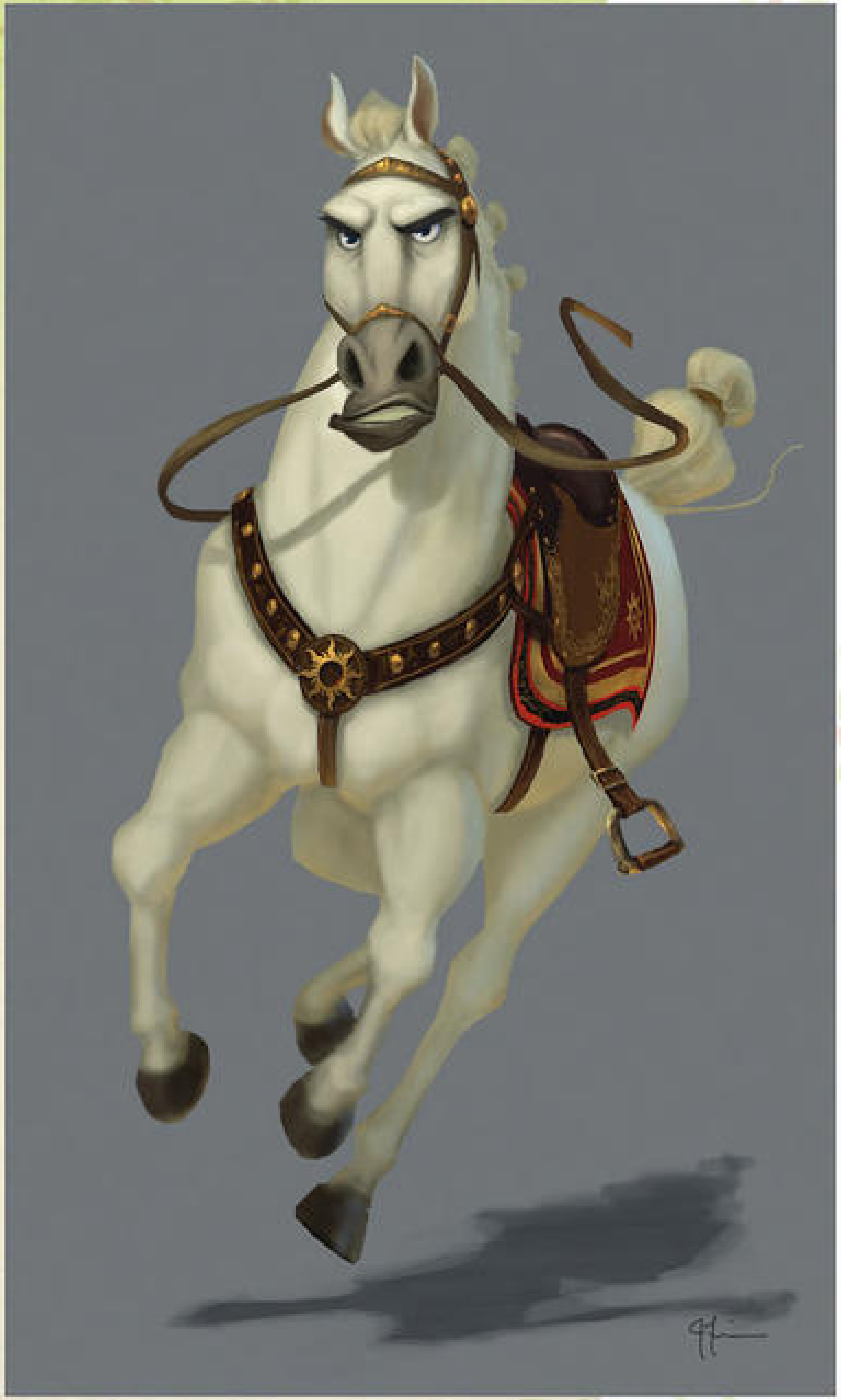
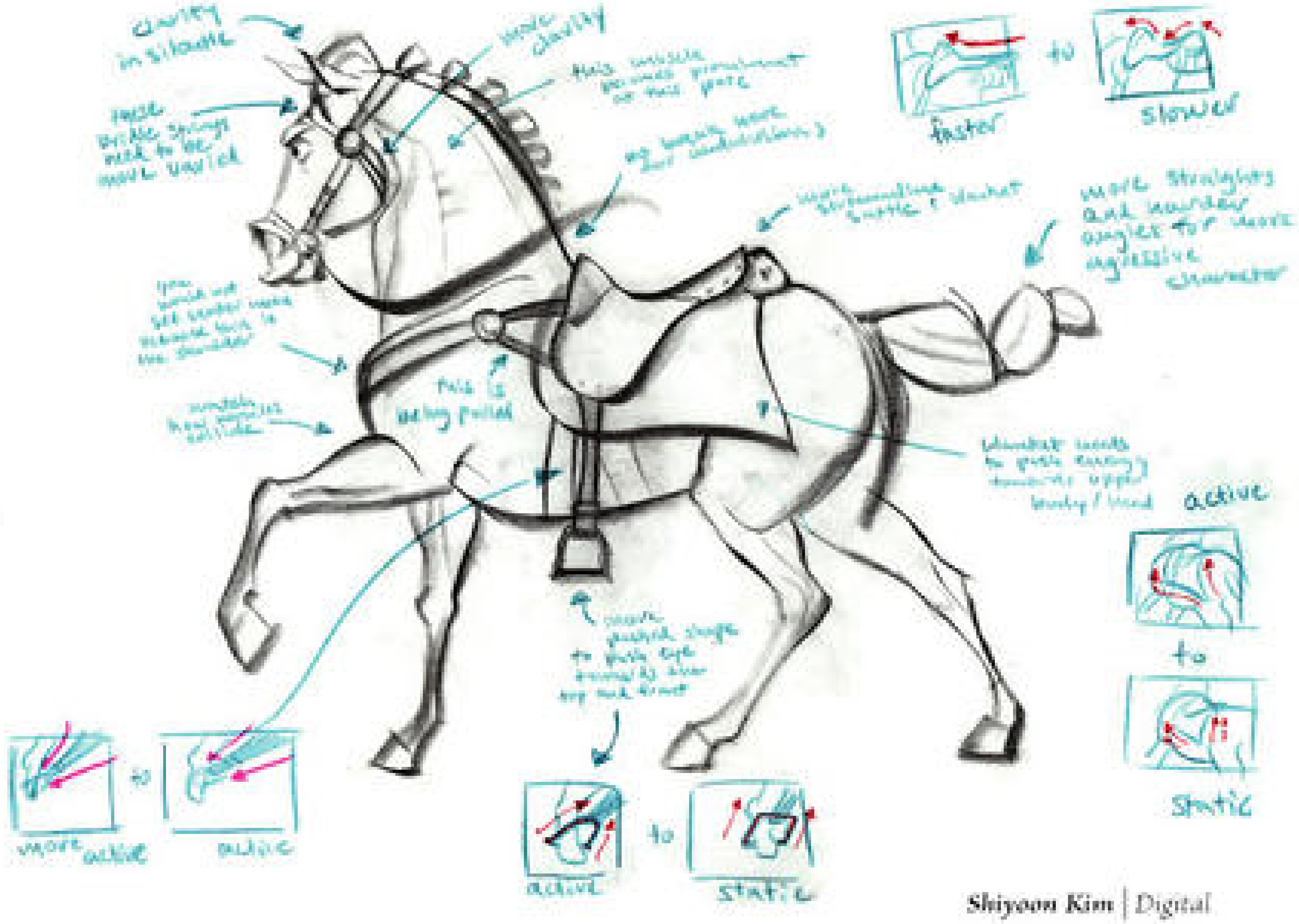


Story Boards | ***Mark Kennedy*** | *Digital*



James Finn | *Digital*


clarity in silhouette
more clarity
these bridle strings need to be more varied
this is being pulled
more straights and counter angles for more aggressive character
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to
slower
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to
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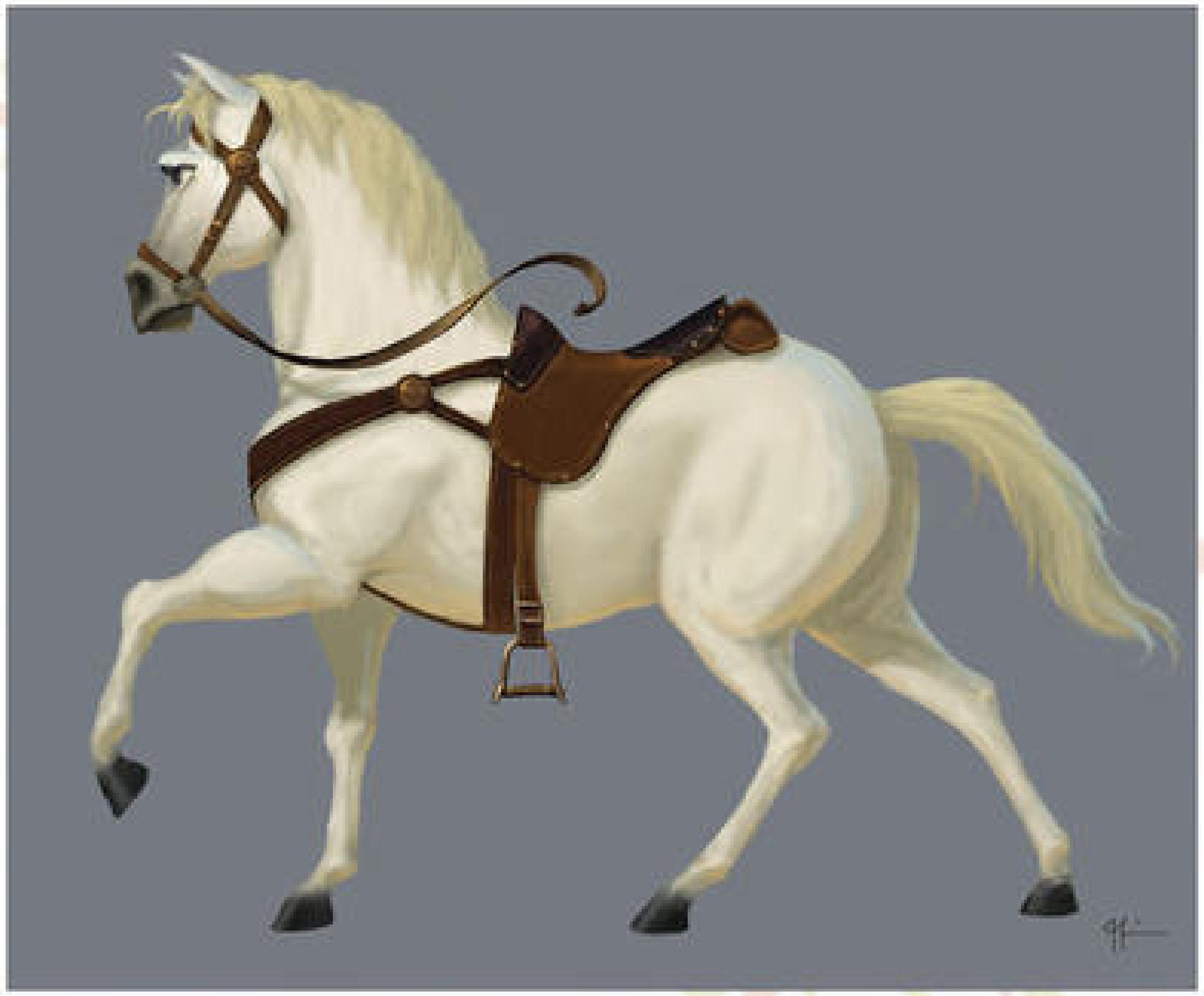
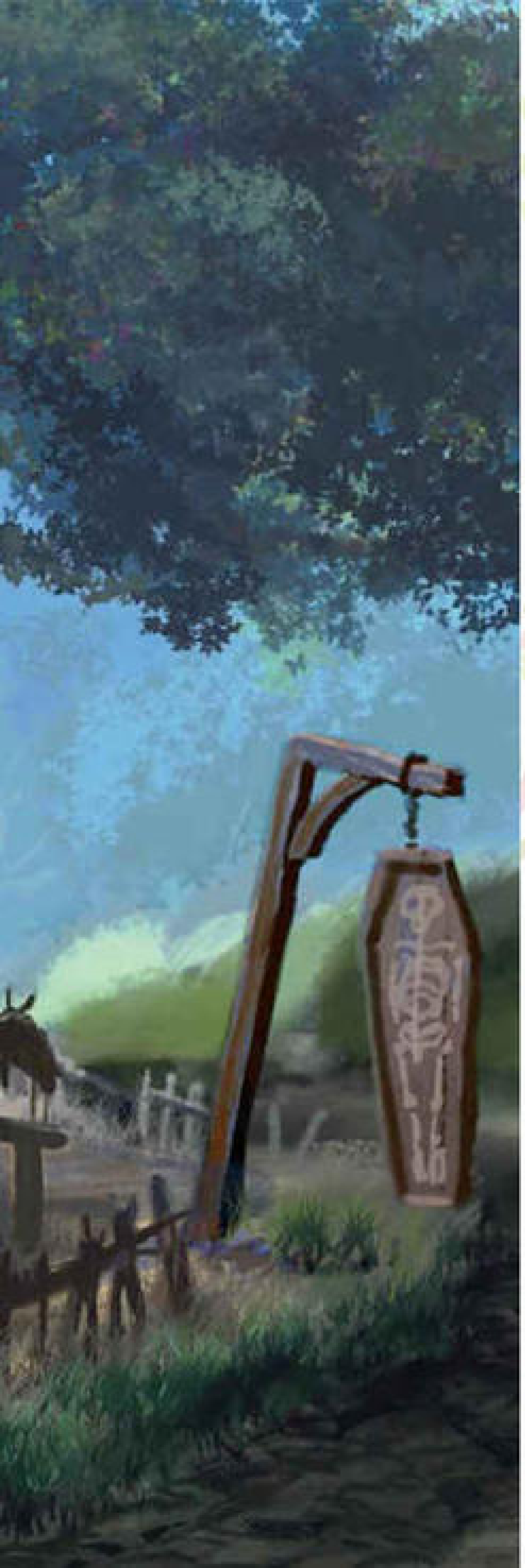
Shiyoon Kim | *Digital*



James Finn | *Digital*

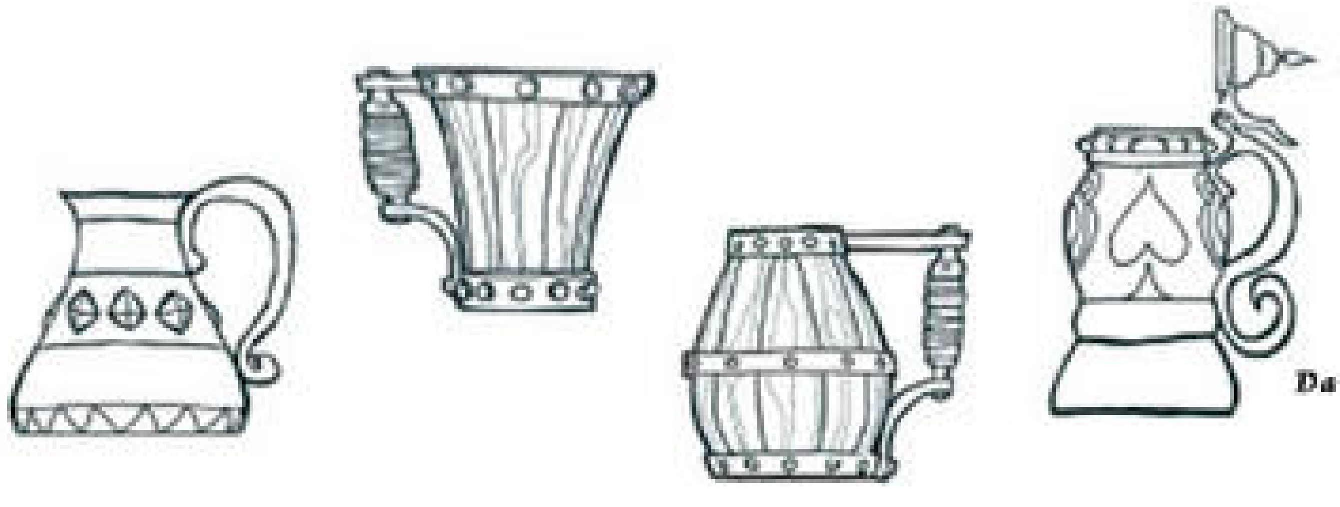


The Snuggly Duckling

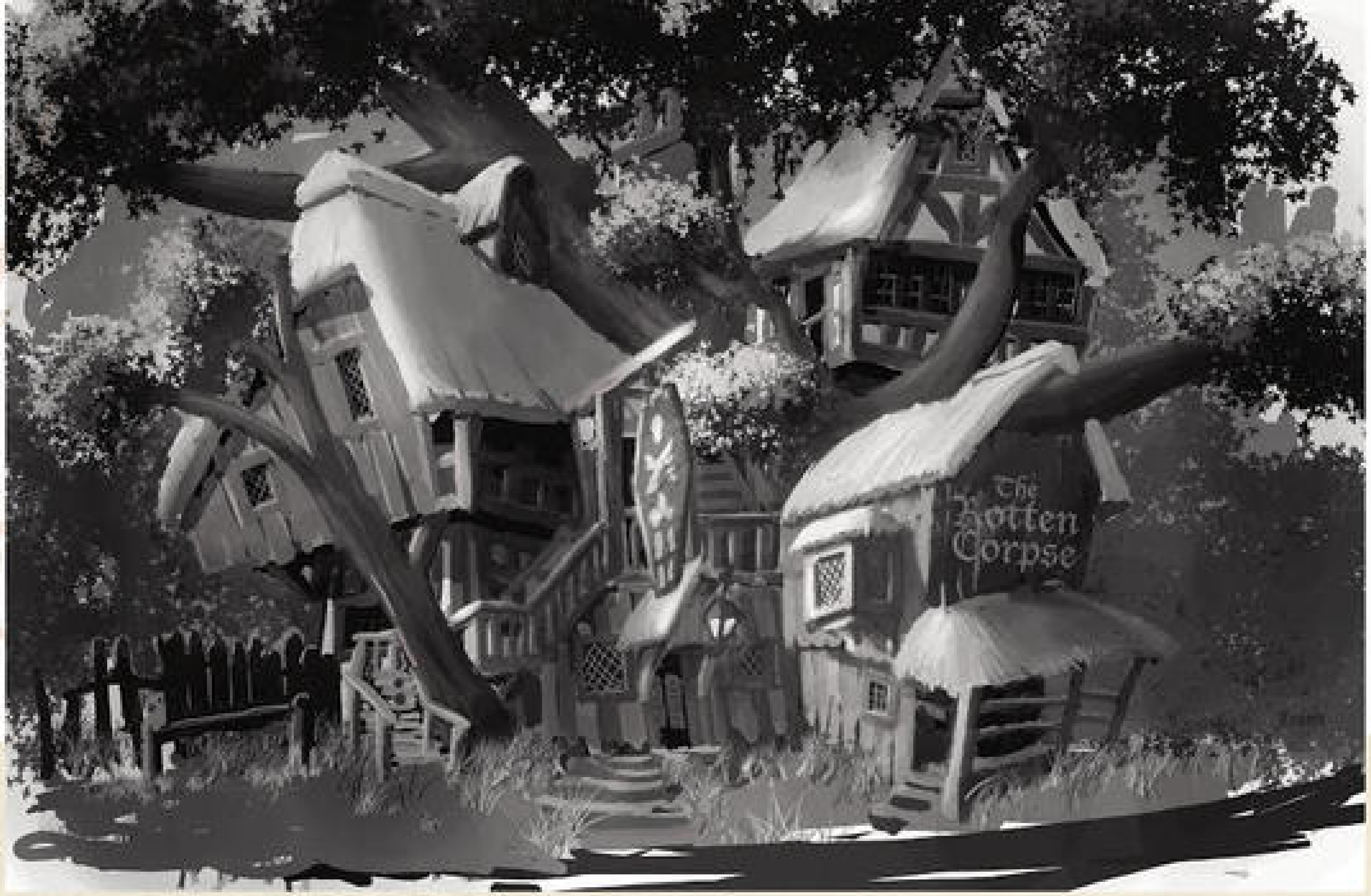
Little Roadhouse in the Big Woods

Wayfarers through the woods of Rapunzel's world will find many moods and many varied locales: bright clearings, cheery and bursting with the colors of nature; foreboding alcoves, hidden in darkness and cloaked in an aura of the mysterious.

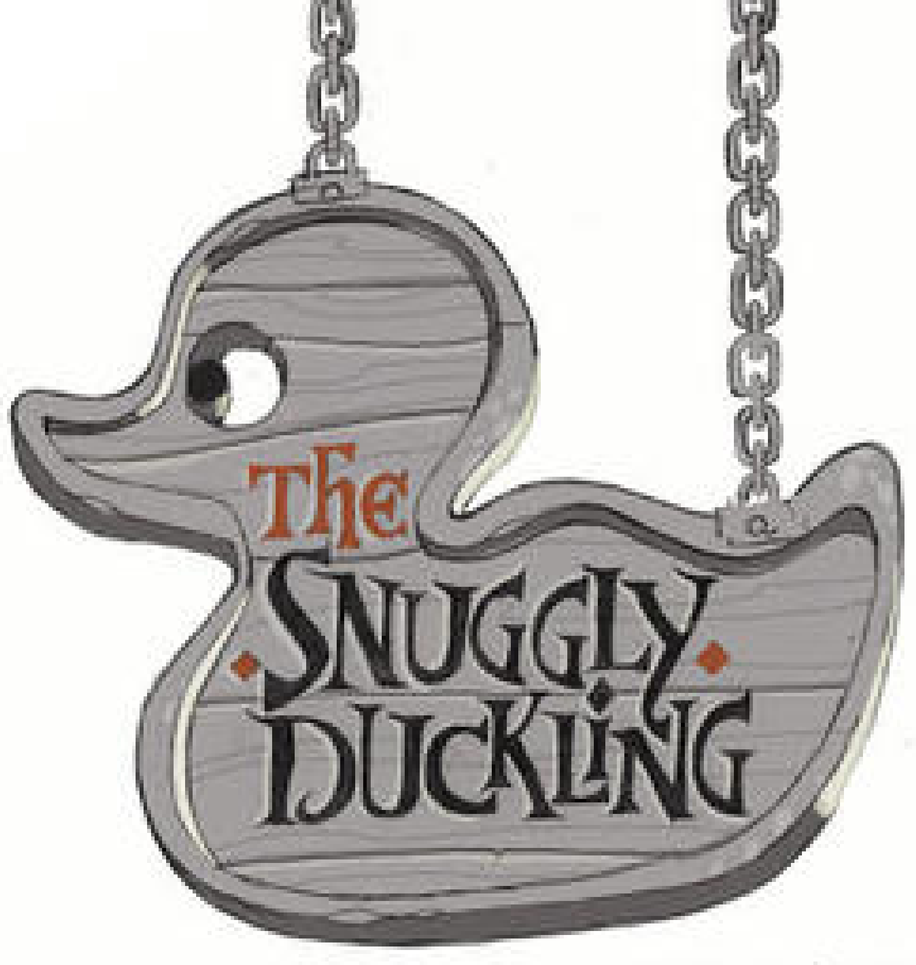
Weary travelers, naive tourists, incognito villains, lawbreakers on the lam, the lost, the outcast, and the just plain peculiar will find, nestled in a clearing halfway between the warmth of daylight and the chill of midnight, an unusual public house and tavern, both inviting and sinister, and populated by an eccentric but not-disagreeable clientele.



David Womersley | Digital



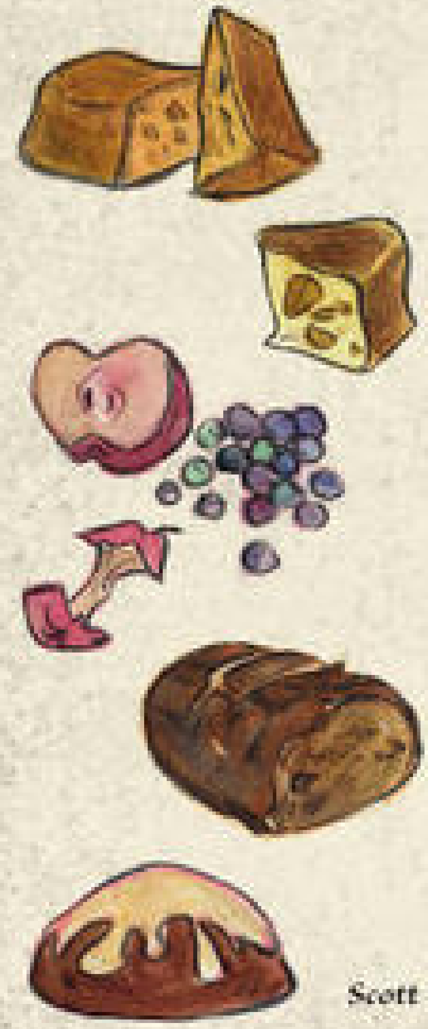
Douglas Rogers | *Digital*



Mac George | *Digital*

Alehouse Arboretum

Who Planted that Tree So Close to the Pub?



Scott Watanabe | *Watercolor*

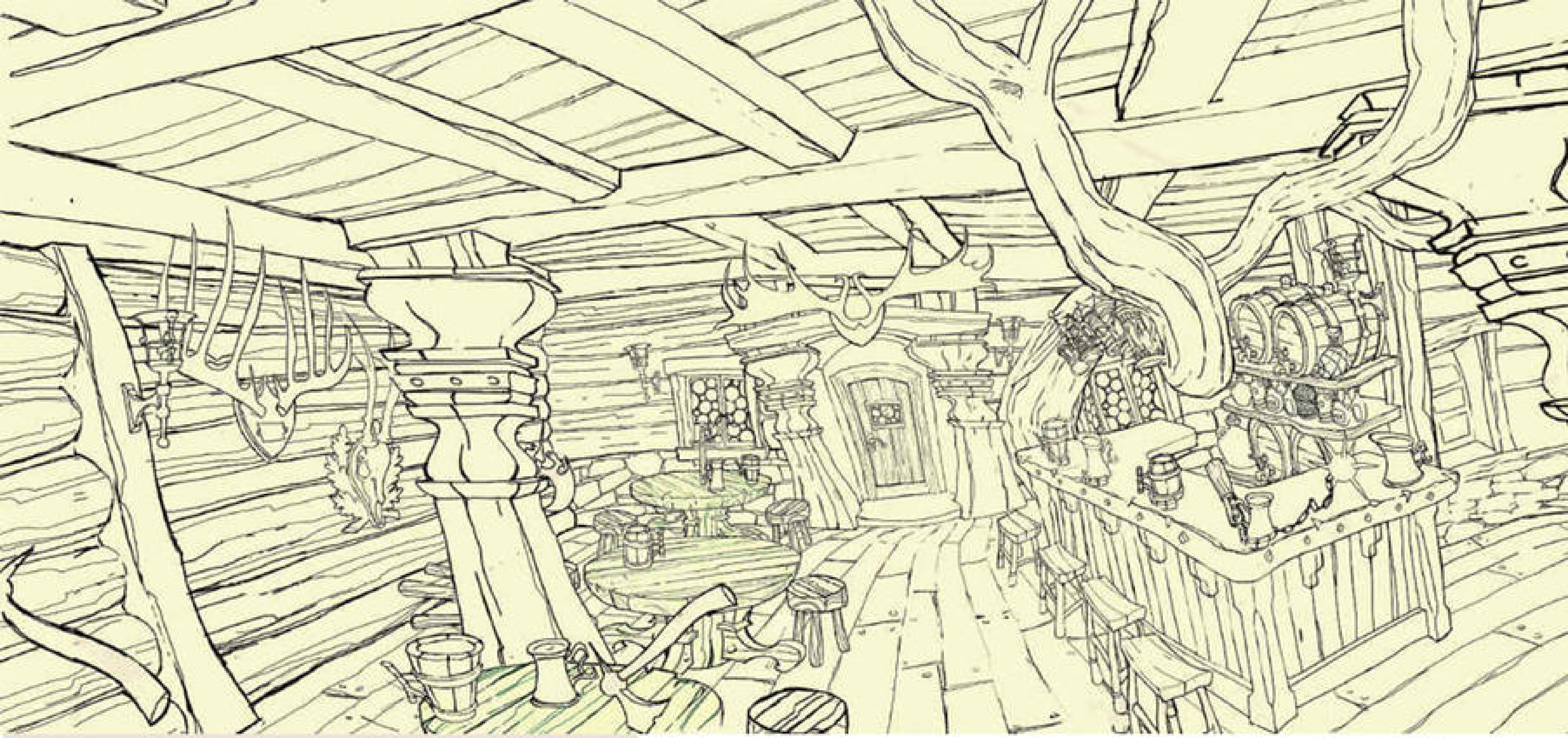
The building, standing for a century if not longer, has essentially merged with a giant tree—the pub rises into the tree and the tree is incorporated into the pub. Doug Rogers explains, “There was a grandmother who originally ran this pub when it was new. She planted a cute tree that has now grown and grown and grown and grown and grown and grown. Now it is pushing the pub over, and has become incorporated into it. A root has now become part of the bar stools, and is helping to hold up the beer kegs—they’ve used the tree as part of the rack that holds the steins, whatever. It has been there, and grown over many years, and they just keep adapting to it.

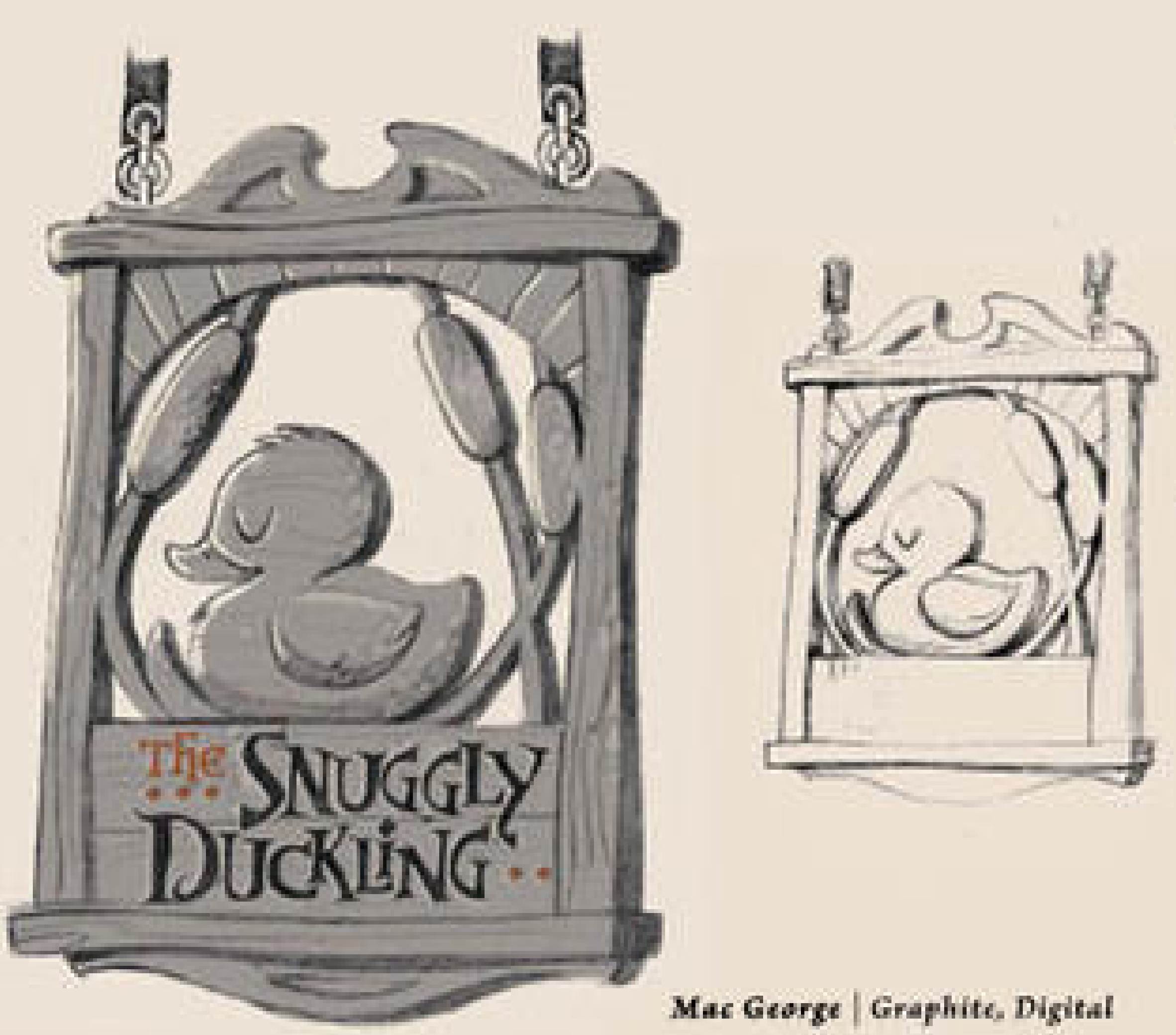
“Now her grandson is running the pub—actually, in the pub design we have a little shrine to the grandmother, which no one will ever see. It’s not a story point, so no one will ever even know that it’s there, but we did it anyway.”

Rogers continues, “My family is from Kentucky and Tennessee. There’s a log cabin that my father lived in when he was a child. My uncle took me there, and this log cabin has shifted over many years, there’s some bending that will happen, but the logs still maintain integrity. Unless you’ve seen that sort of thing for real, you tend to make things look too rubbery. We had to keep fighting that, and we were always wary of John Lasseter’s ‘logic hammer.’ He jumps on things that just that don’t make sense.

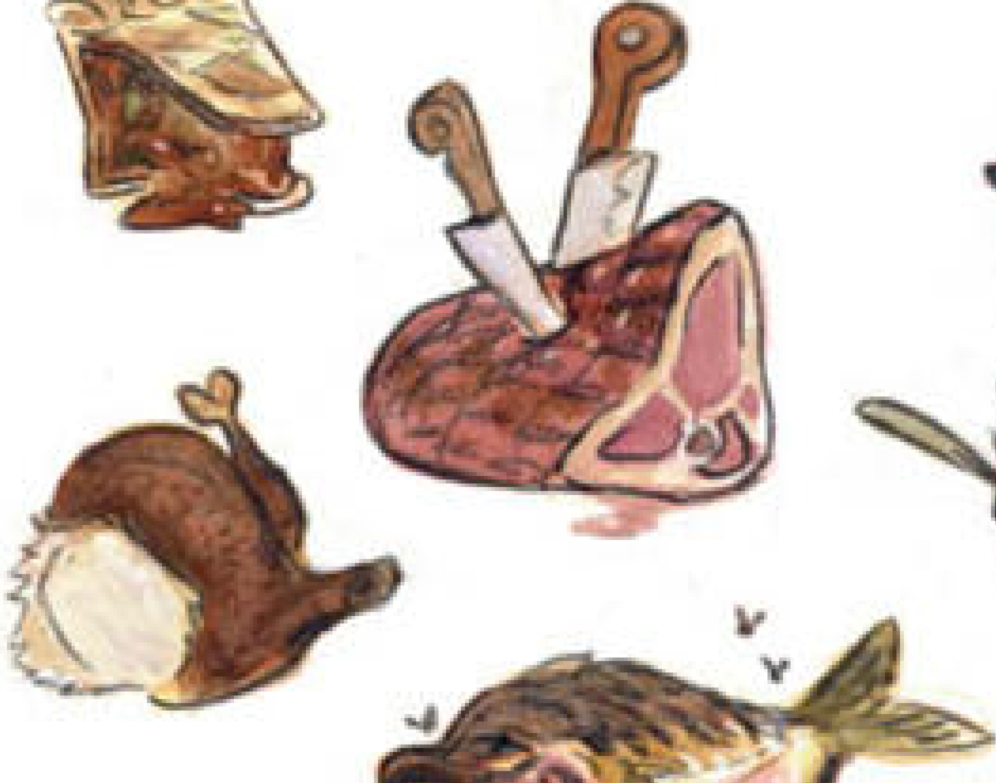
“These places do exist. There’s a pub we found in England that had shifted over the years, and they simply re-cut the windows. The building is completely tilted and out of whack, but the windows are all straight now, and you can see where they filled the bricks back in. Every so often as it has shifted, they simply realigned the windows.”

Scott Watanabe | *Watercolor*



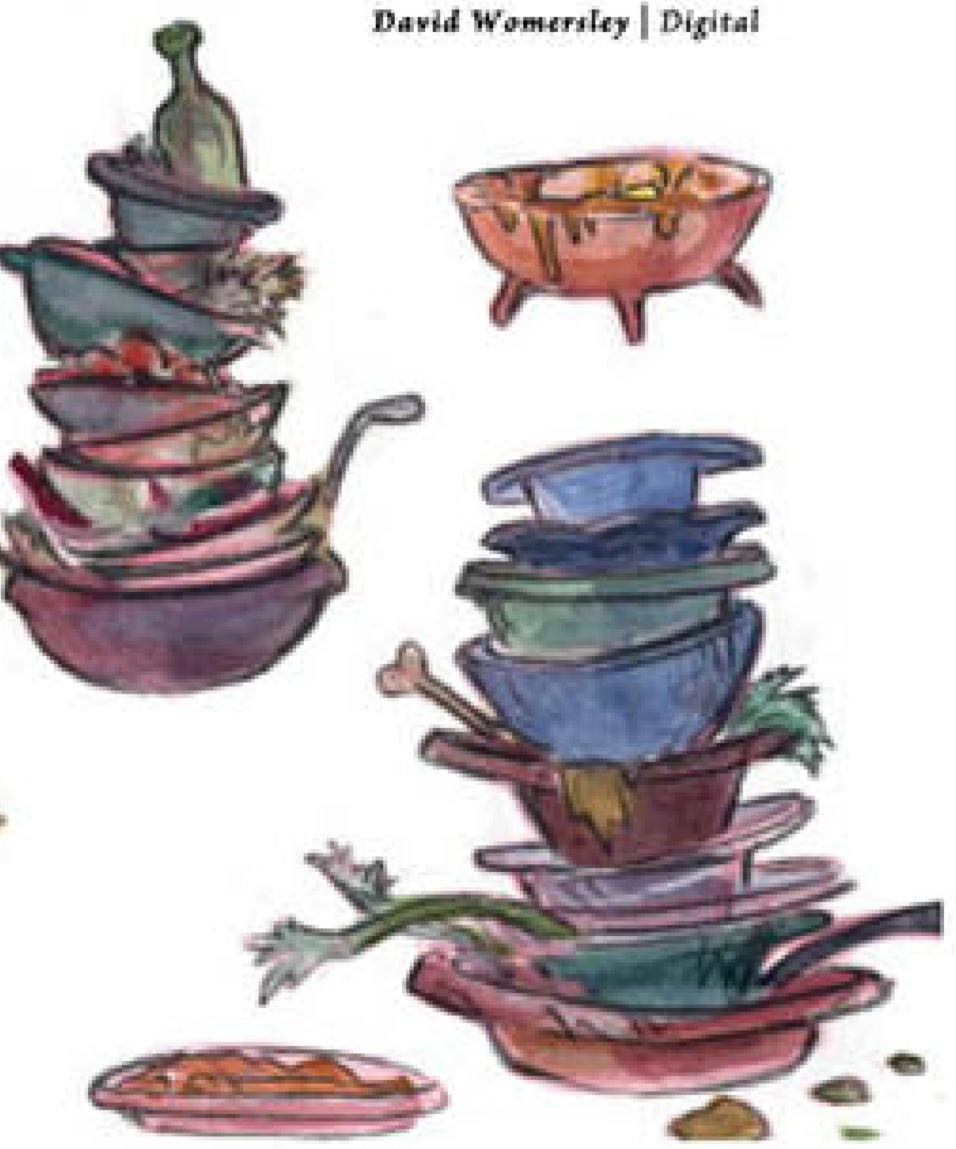

The Snuggly Duckling

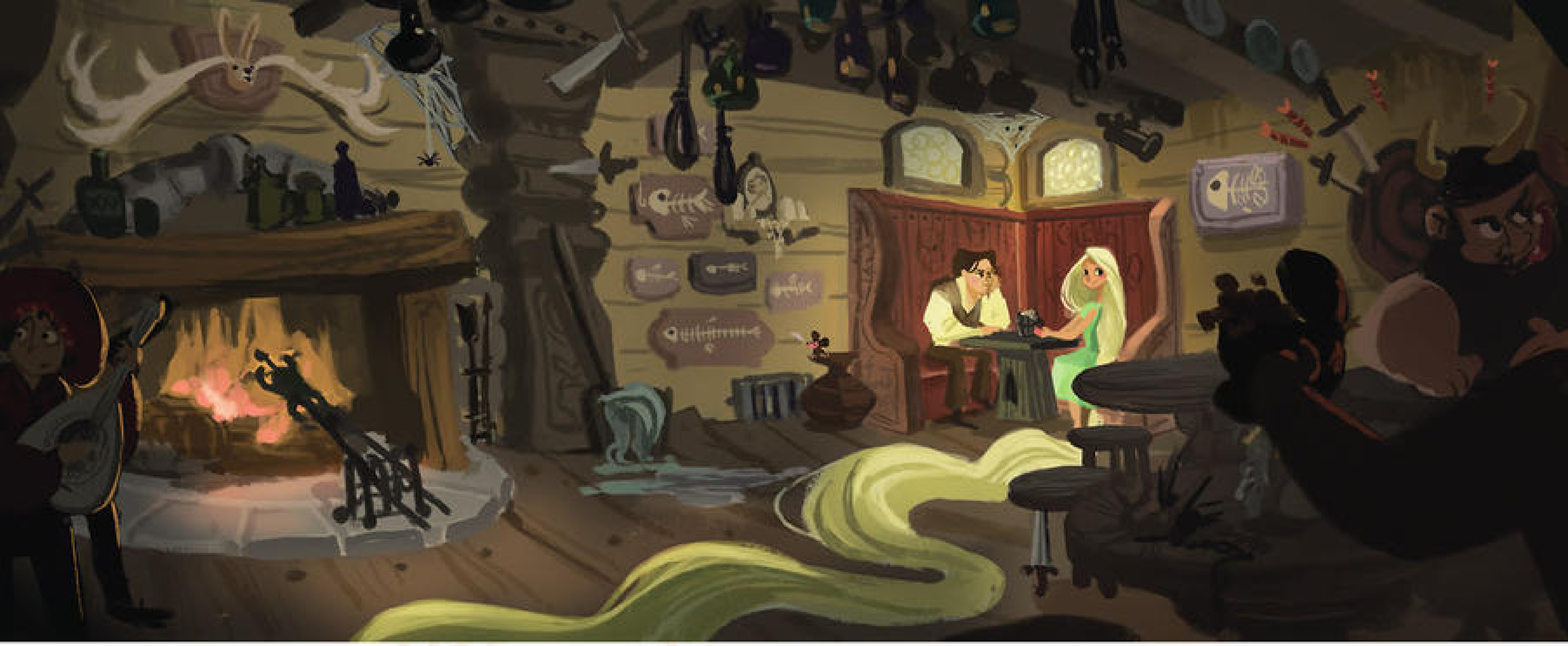
Mac George | *Graphite, Digital*



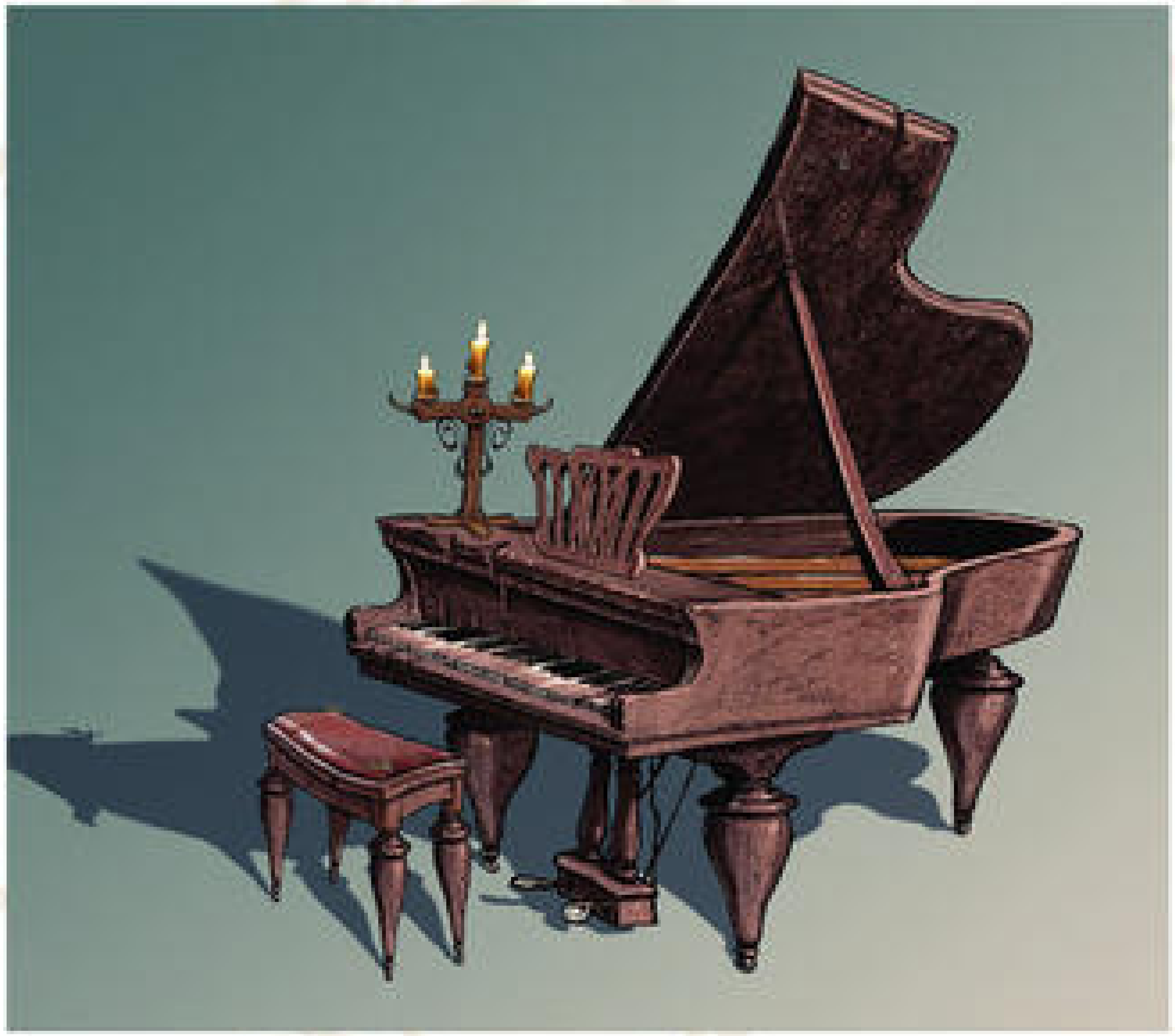
Scott Watanabe | *Watercolor*

David Womersley | *Digital*

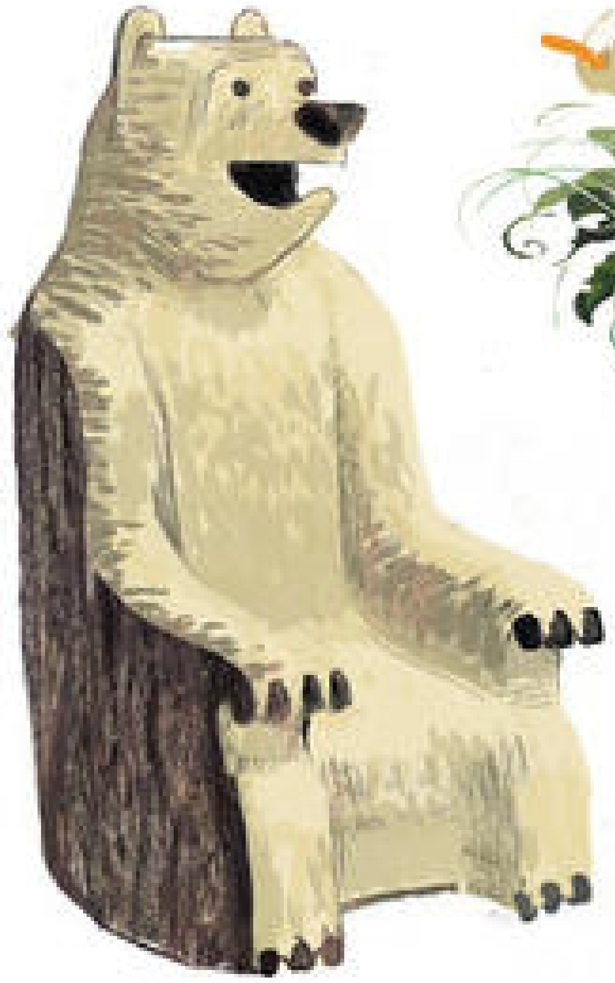




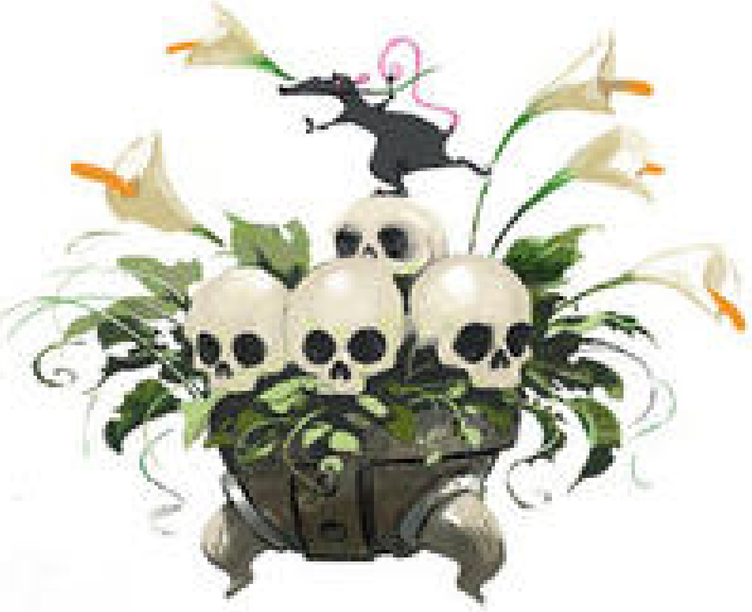
Victoria Ying | *Digital*



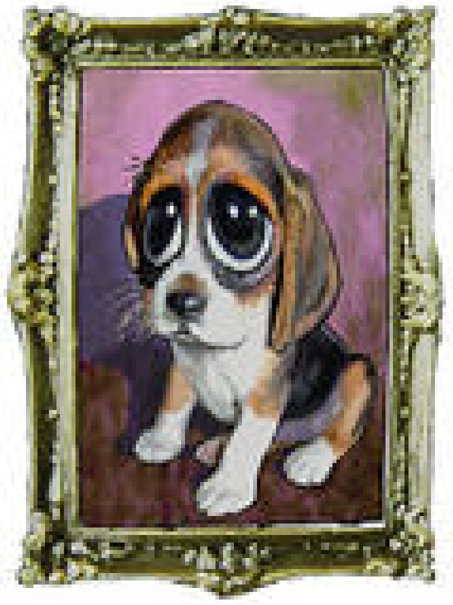
David Womersley | *Digital*



Kevin Nelson | *Digital*



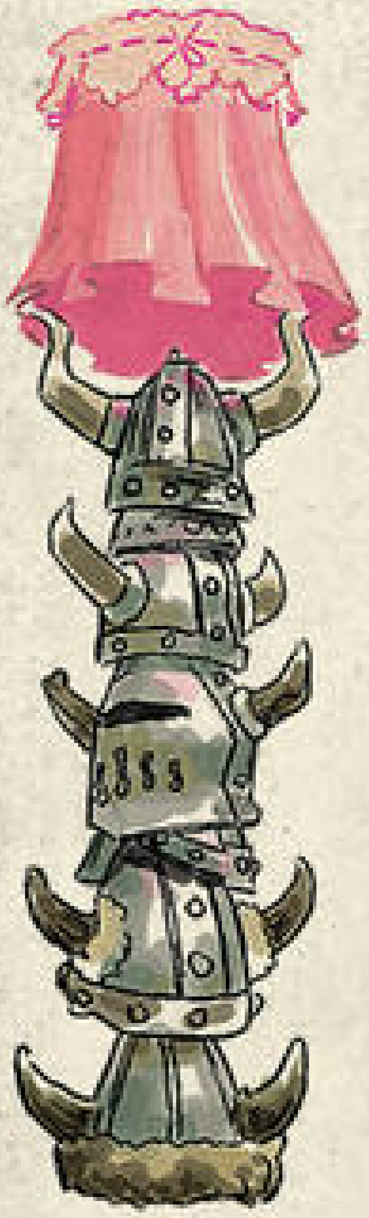
Kevin Nelson | *Digital*



David Womersley | *Digital*

Literary versions of old fairy tales are usually thin and briefly told. They must be expanded and embellished to meet the requirements of theater playing time, and the common enjoyment of all members of movie-going families.

—Walt Disney



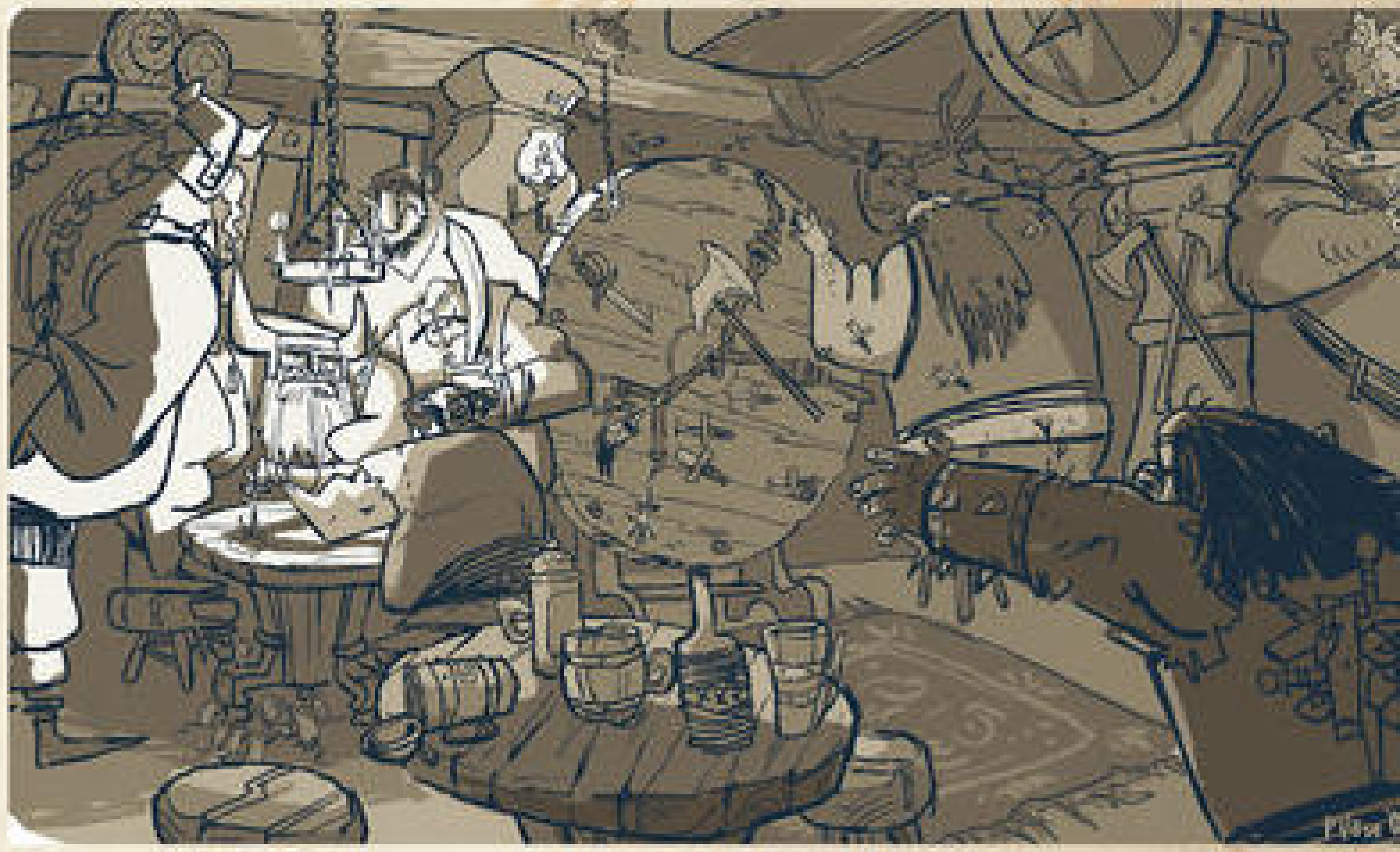
Kevin Nelson | *Digital*

Ramshackle Roots

Inspiration for Interiors

The pub has the feel of a classic roadhouse, with the grit of a biker bar and an overlay of history appropriate to a place that has been around for a century or more. Dave Goetz explains one design inspiration. "We looked at restaurants where the décor is creative clutter. John Lasseter suggested that we go to that Jack London bar up in Oakland."

Built on the edge of the Oakland waterfront from the remnants of an old whaling ship, and first used as a bunkhouse for the men working the oyster beds of San Francisco Bay, Heinold's First and Last Chance (aka "Jack London's Rendezvous") has been operating since 1876.

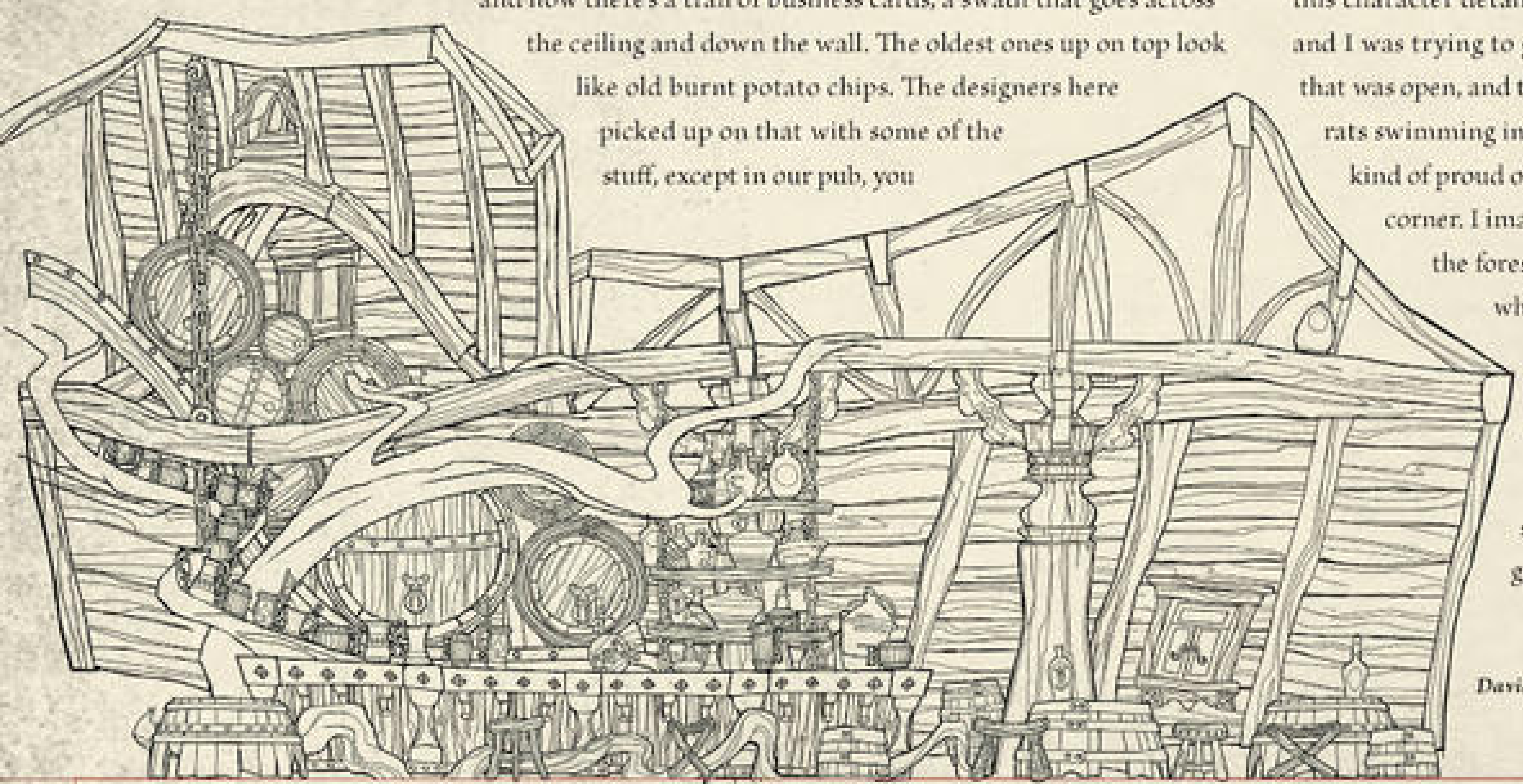


Phillip Vose | *Pen, Digital*

"You step down into the place, and the bar floor itself slants down. There's just…stuff…hanging from the walls and ceiling. There are about three hundred hats; most of the walls are completely cluttered with photographs and newspaper clippings, life rings, and things about the port. Someone stapled a business card to the ceiling, probably fifty years ago, and now there's a trail of business cards, a swath that goes across the ceiling and down the wall. The oldest ones up on top look like old burnt potato chips. The designers here picked up on that with some of the stuff, except in our pub, you put your wanted poster up instead of your business card. We have helmets hanging from the ceiling, and tools, and weapons."

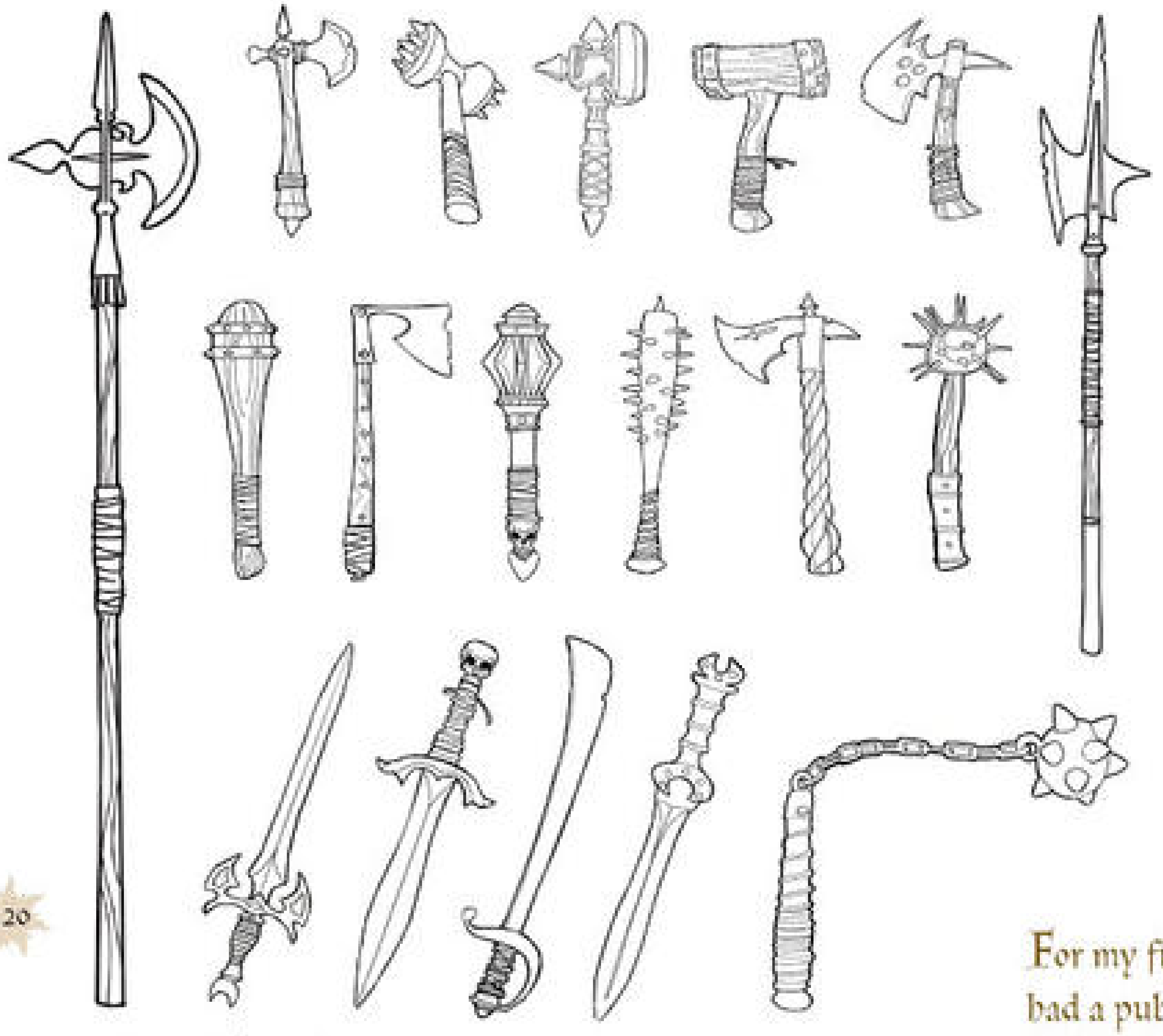
"The pub was a really unusual design task. They wanted it to be grotesque but kind of cute," Victoria Ying says. She helped bring some of this character detail to the interiors. "I did a few really large paintings, and I was trying to get in as many little visual gags as I could. A helmet that was open, and there was a mouse crawling out of it, or soup with little rats swimming in it, just little things all around. One thing that I am kind of proud of is a drawing I did of a little minstrel guy sitting in the corner. I imagined that he'd be like a jukebox. He's wandered in off the forest path, and now he's so afraid that he can't leave, and when they throw stuff at him, he starts playing music."

These visual cues led to the development of a set of characters for the pub that would logically create a human jukebox, characters that developed and matured from a set of archetypes and unconnected gags into a supporting story element.

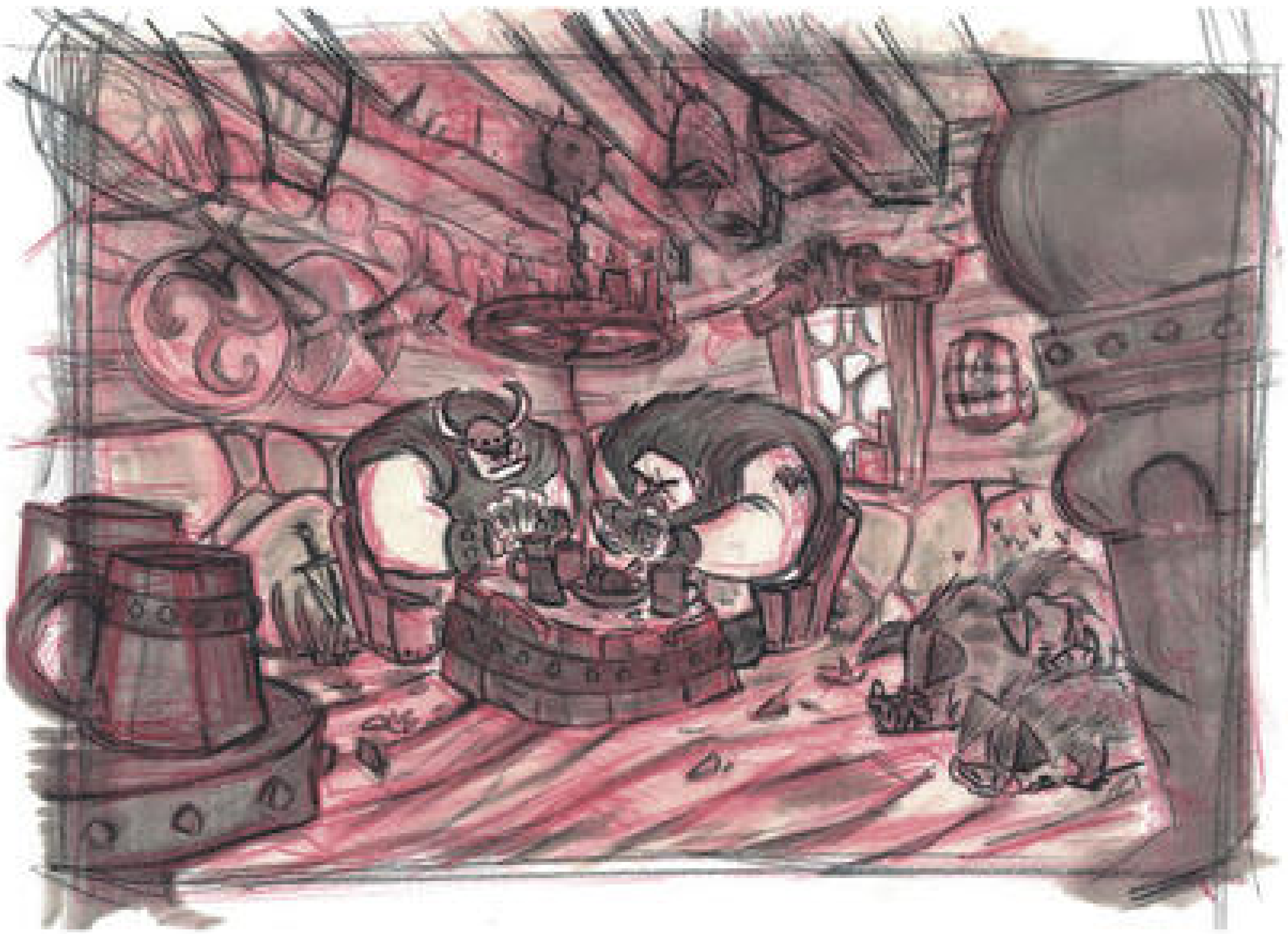


David Womersley | *Digital*

Scott Watanabe | *Watercolor*

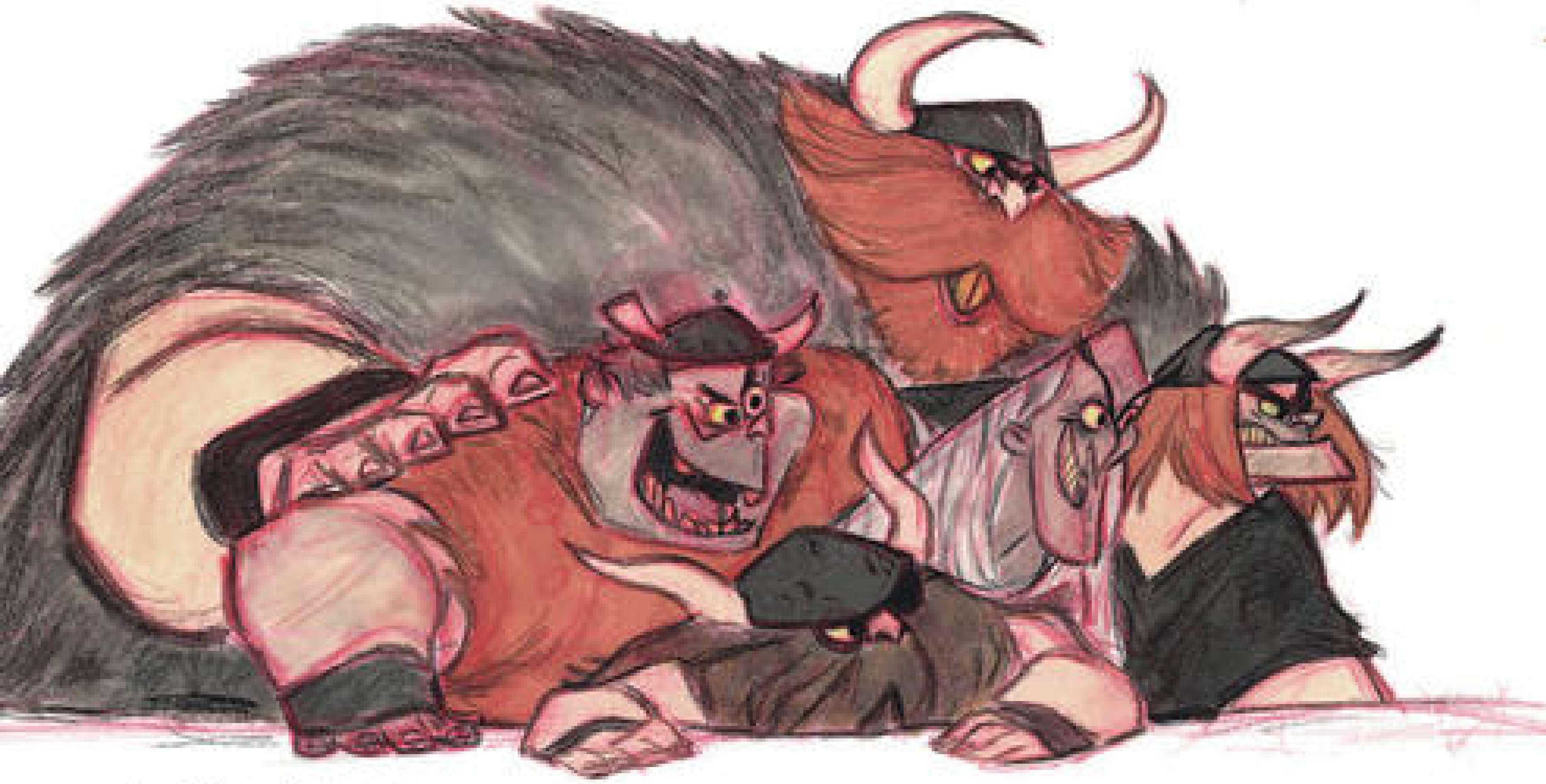


David Womersley | *Digital*

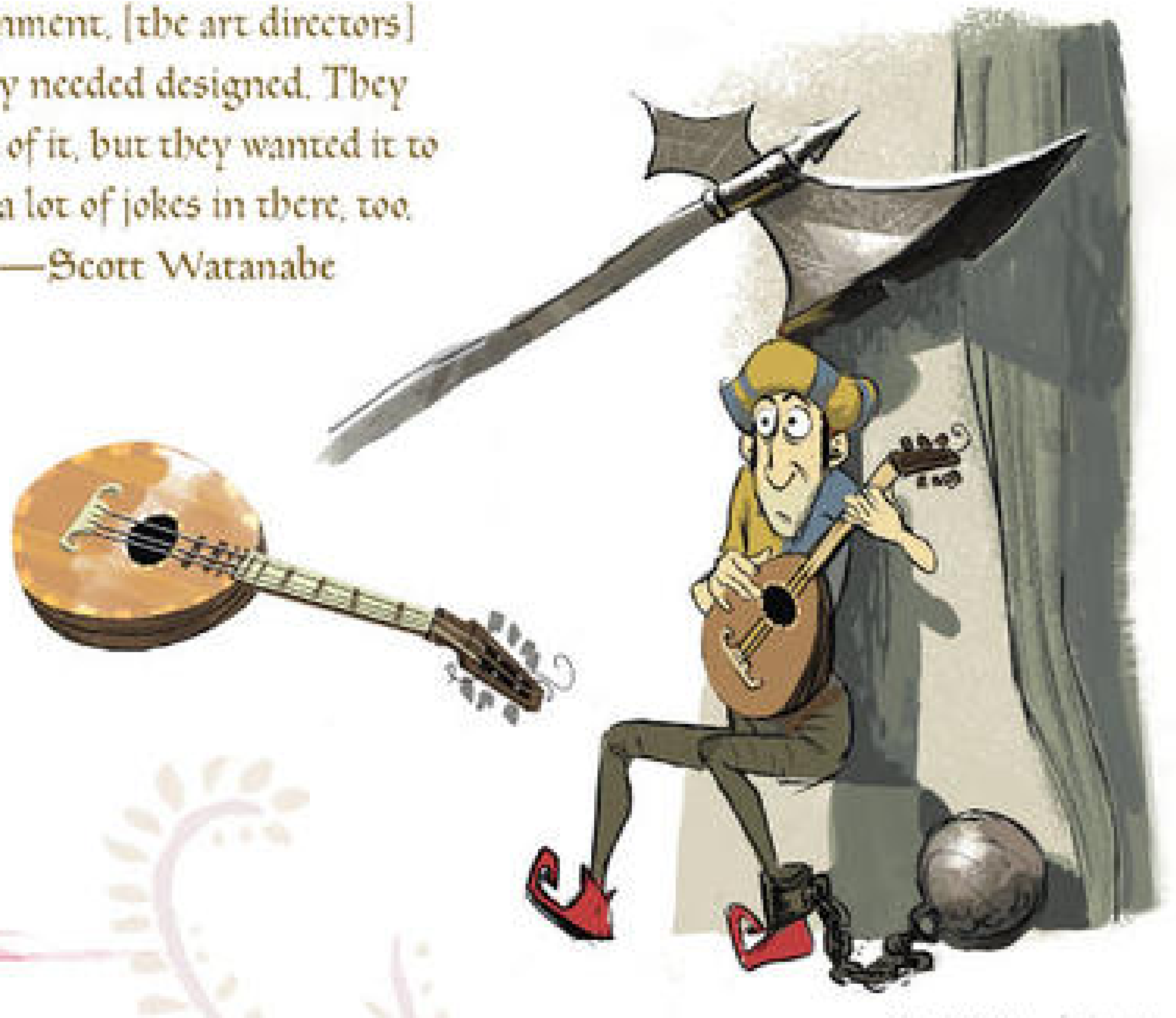


Scott Watanabe | *Graphite*

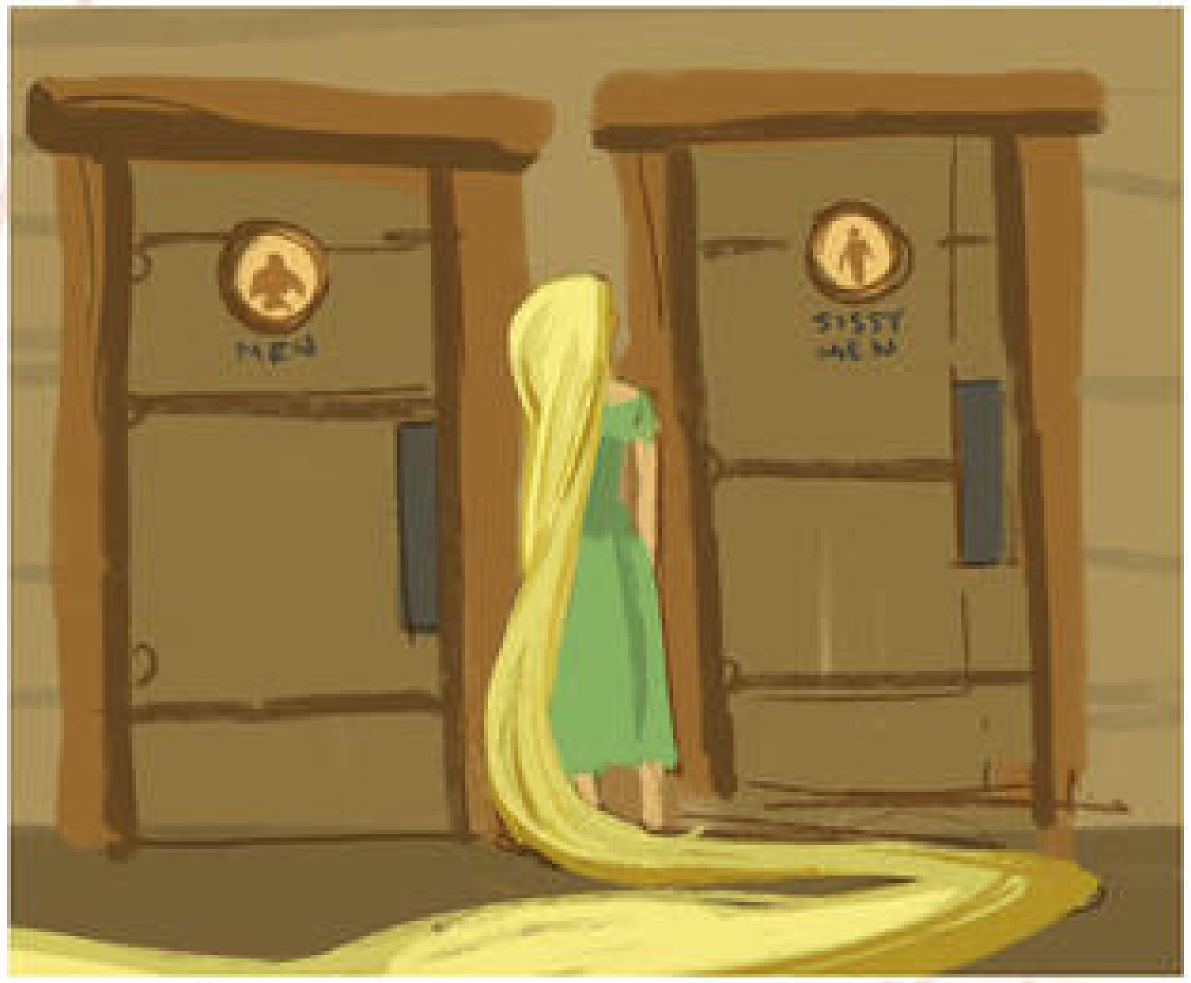
For my first assignment, [the art directors] had a pub that they needed designed. They had the bare bones of it, but they wanted it to feel alive and have a lot of jokes in there, too.
—Scott Watanabe



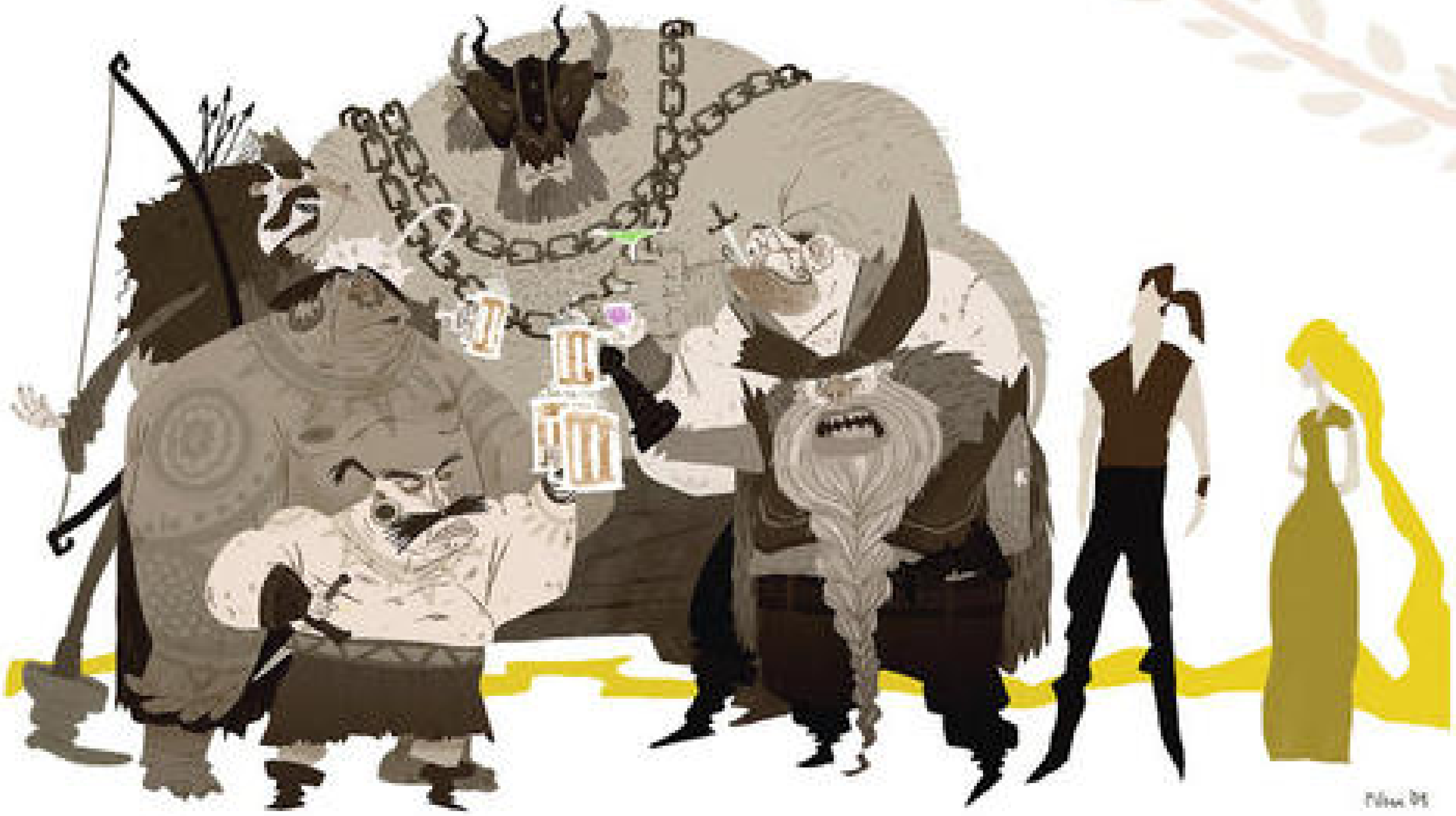
Scott Watanabe | *Graphite*



Kevin Nelson | *Digital*

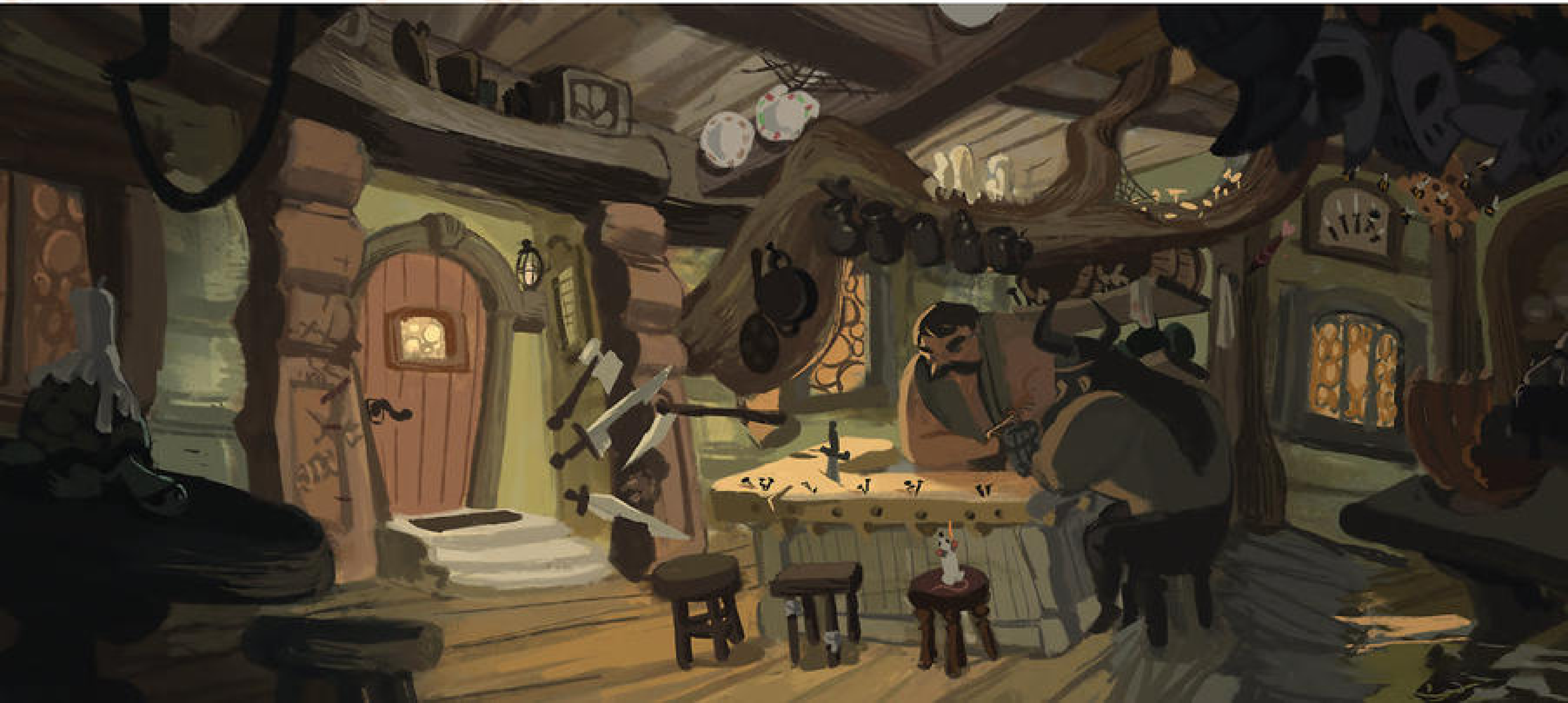

MEN
SISSY MEN

Victoria Ying | *Digital*



Phillip Vose | *Digital*

Victoria Ying | *Digital*



The Pub Thugs

Even Goons Have Dreams

The directors knew that Rapunzel had to meet strangers, characters that would challenge her tower-bound ideas of what the world is like, and bring the truth of Mother Gothel's teachings into question. They thought about unusual ideas such as a Gypsy Camp, and a mysterious Fortune Teller in the forest, but instead came up with a motley assemblage of brutes, ruffians, and outlaws, collectively dubbed "The Pub Thugs," habitués of this off-kilter watering hole in the woods.

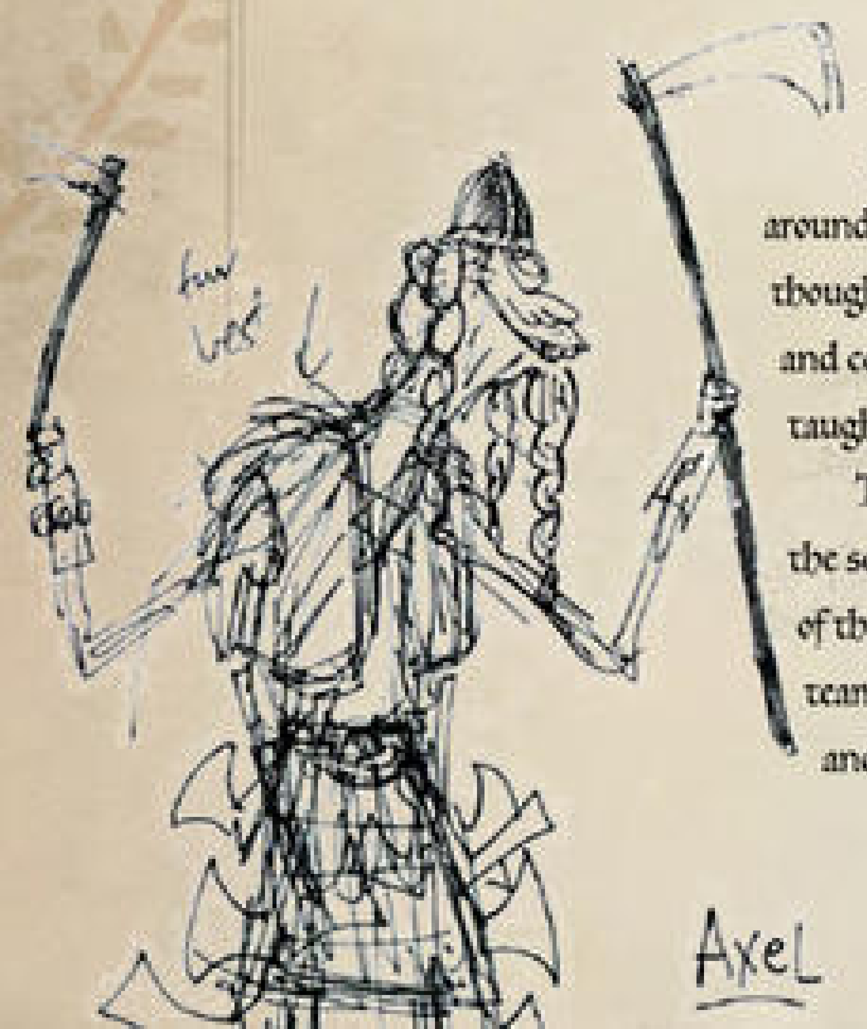
Dan Fogelman continues, "The thugs have gone through various incarnations. We never knew quite where they would wind up settling as characters, or in the story line. I'd scripted pages of Flynn and Rapunzel walking into a pub. Flynn starts stealing something, the thugs figure it out, and start beating him up. Rapunzel stands up to the thugs . . . and then stuff happens . . . hilarity ensues."

Victoria Ying says, "They have to be charming, but at the same time, you do have to be afraid of them—that's the whole point."

"The idea is to create an uncertainty within Rapunzel about what she thinks she knows," Byron Howard explains. "The original idea was that these tough, ugly, mean guys host poetry readings in the Snuggly Duckling, where they pour out their innermost thoughts and feelings about their life on the road, their loneliness, and how they are misunderstood."

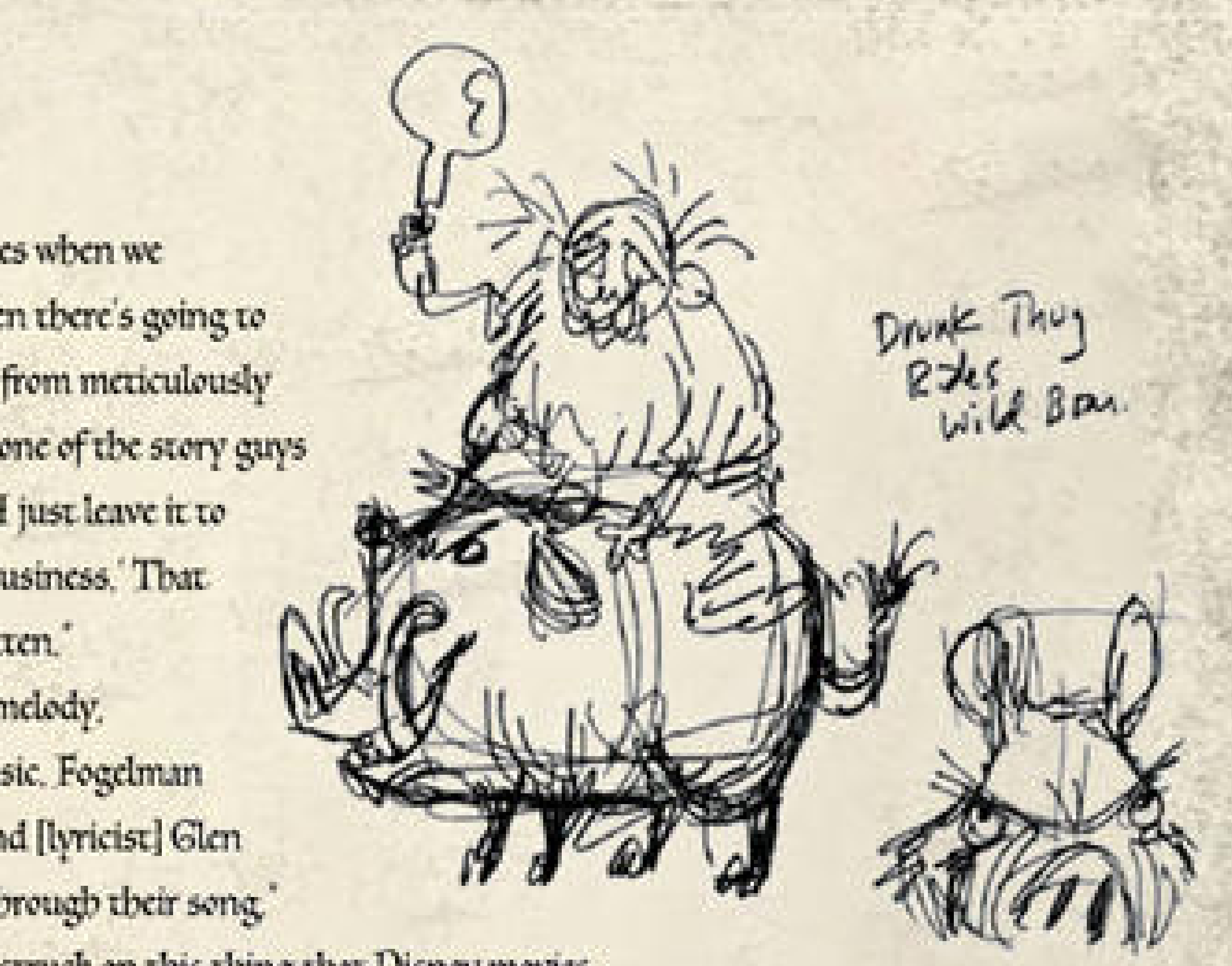
"Chris Ure did a lot of research and found that these kinds of 'tough poetry jams' happen in biker bars around the country," Nathan Greno says. "We thought it made an entertaining challenge and counterpoint to Rapunzel's Gothel-taught viewpoints about good and evil."

The idea further developed through the screenwriter, by his leaving the detail of the idea's execution to the story team, to be worked out in visual gags and business.



Fogelman says, "Literally, sometimes when we know there's going be a song or when there's going to be a lot of action, I will take a break from meticulously writing script pages, knowing that one of the story guys will figure out what happens next. I just leave it to the story artists to figure out the 'business.' That was a lot of how the thugs were written."

The poetry eventually ceded to melody, and the whole notion was set to music. Fogelman says, "[Composer] Alan Menken and [lyricist] Glen Slater really found the sweet spot through their song."

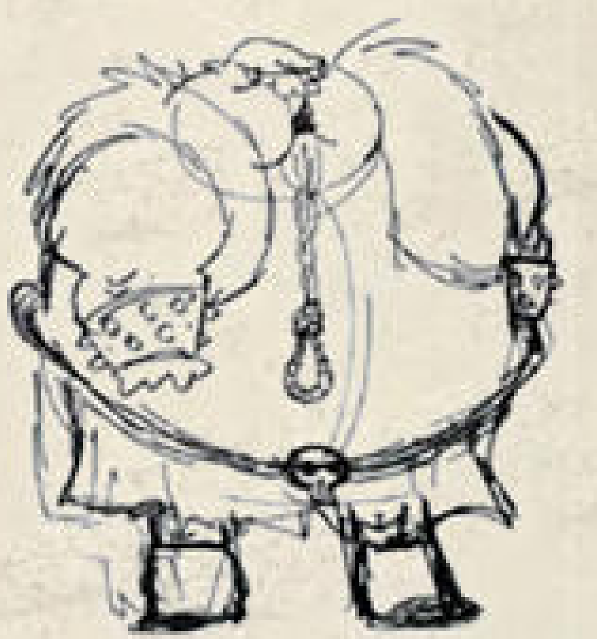


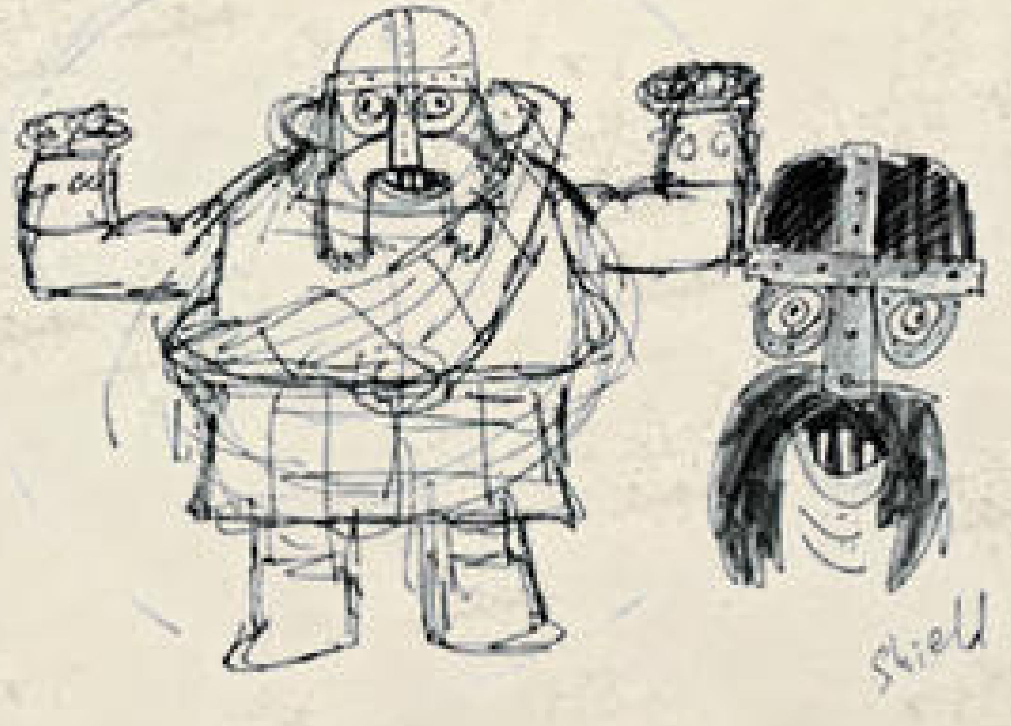
Clay Kaytis says, "They totally struck on this thing that Disney movies have done forever. It's the Lost Boys or the Indians in Peter Pan, or the pound dogs in Lady and the Tramp. It's a group of misfits."

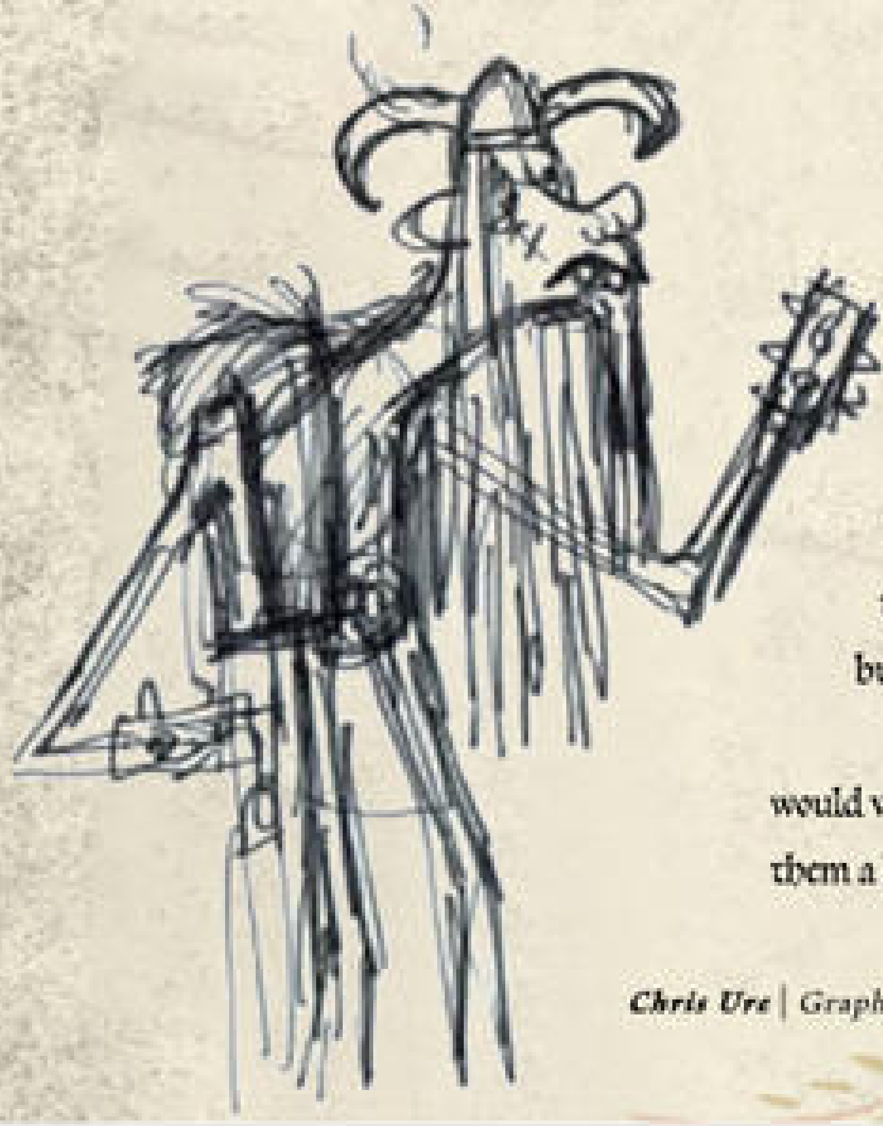
Fogelman continues, "In terms of their design, I think one of the story artists, Chris Ure, who's very good with the comedy stuff, figured out a rundown of 'types.' Here's one guy who's eighteen times larger than everybody else, this guy's a little guy who they toss around, this one's kind of woozy and drunk, and here's another guy who's got a hook for his hand."

Reference photos of everything from professional wrestlers to football heroes, rugby players to Vikings, and motorcycle gangs to soldiers were assembled for visual and character behavior

Scott Watanabe remembers a Nordic influence. "I did a couple of drawings. I was trying to sell the idea that they're a little bit more towards the Viking side of things."







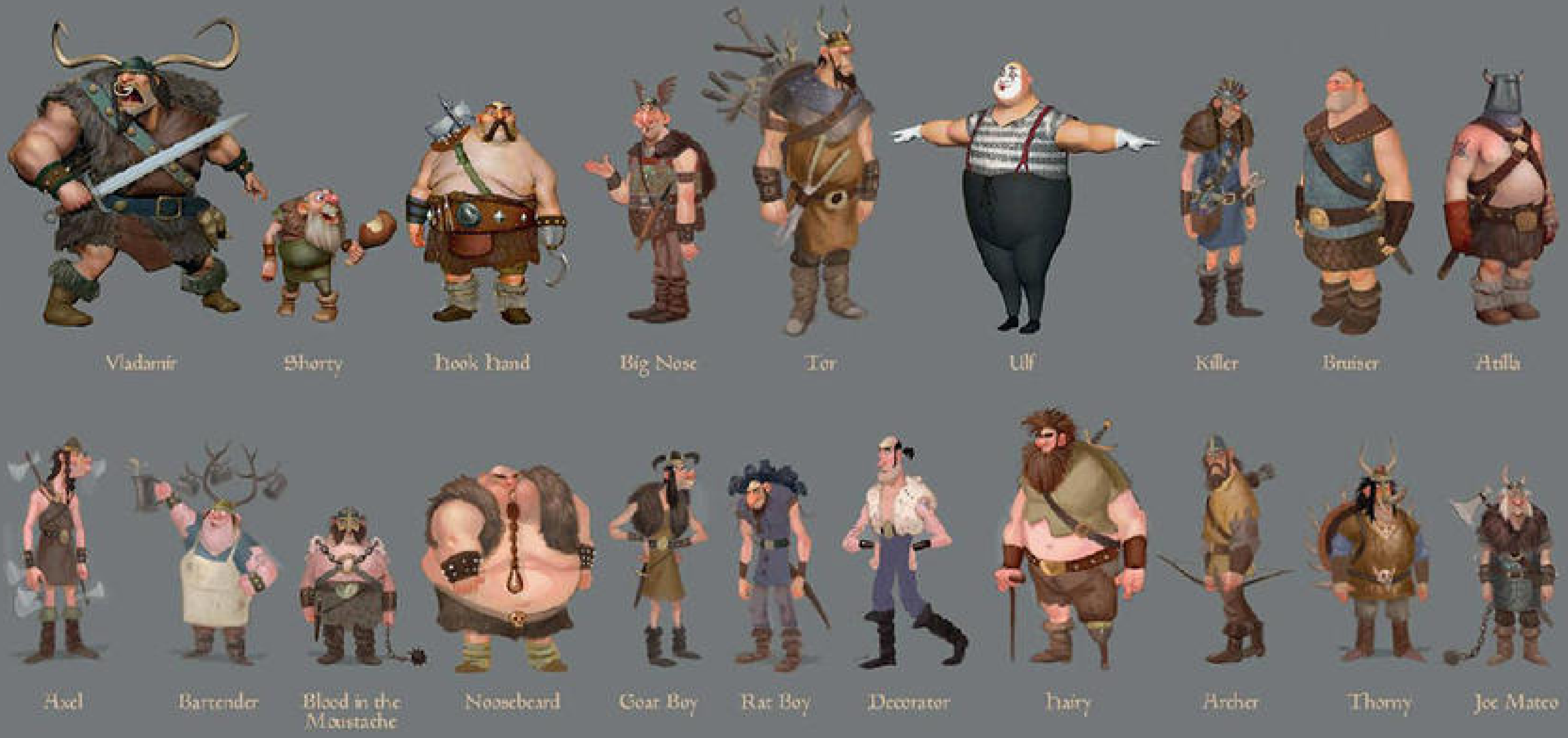
Chris Ure | *Graphite*

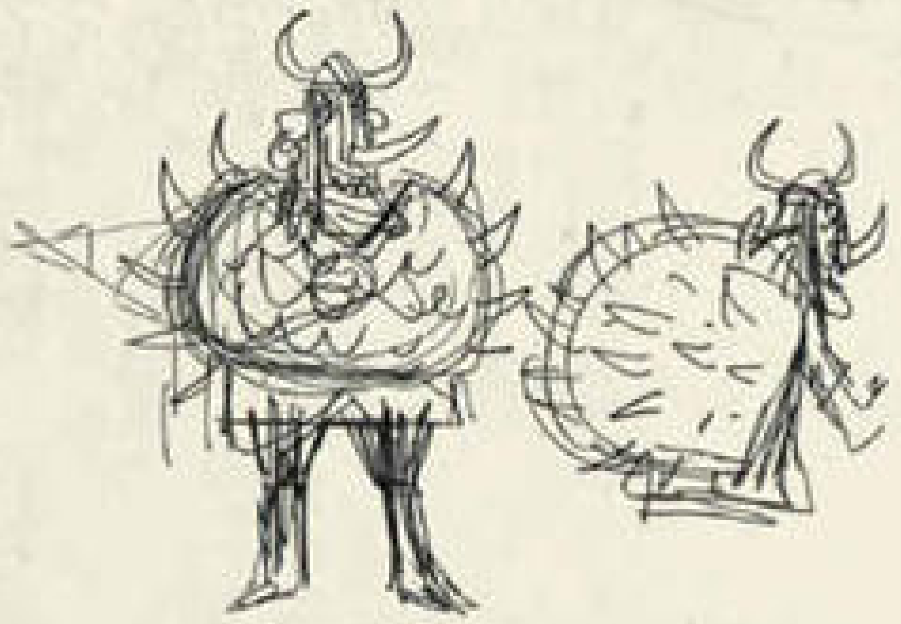
Jin Kim says, "One of the storyboard artists, Chris Berg, drew some really, really funny designs. The directors love his drawings. They are really wacky, really pushed . . . maybe too pushed. But we kept all those, that kind of fun element. Then Bill Schwab and I did some of the main pub thug designs. We're trying to keep the humor [of Chris's drawings], but bringing it into the same world as the rest of the film is hard."

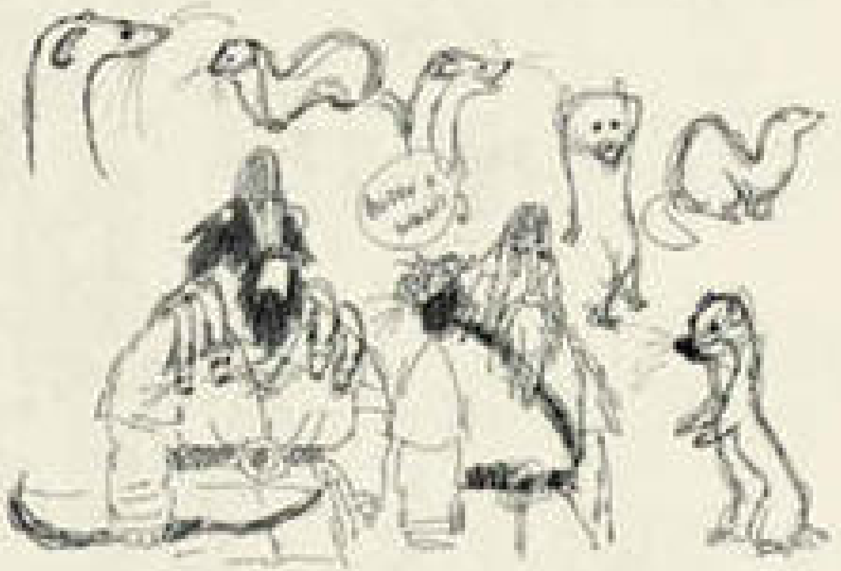
Victoria Ying says, "They could look really gross pretty easily. It would very easily get really grotesque, especially in CGI. So we had to make them a little cute, but still feel like people. It's a balance, like everything else."

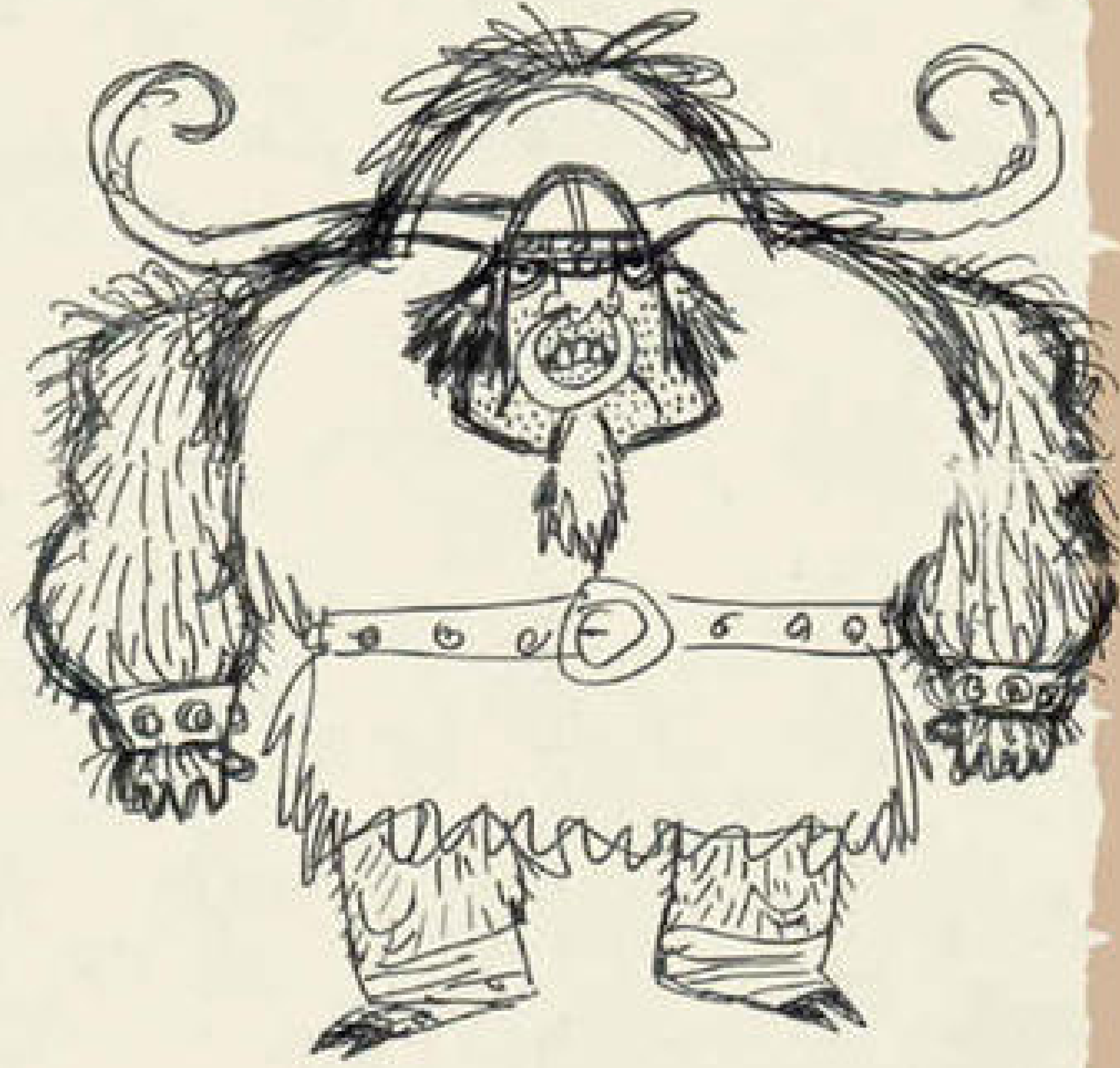
"They're also this reflection of the main characters in a funny, entertaining way that is totally memorable and totally fun to animate," Clay Kaytis says. "It's interesting, too, the way those developed, because they were just these guys, and they were entertaining. We kept working on them, and now these guys have a dream just like Rapunzel does. They're encouraging her to go live her dream, and she tells them to live theirs. Before, it was just this funny sequence, and now it's a driving part of the story for her, too."

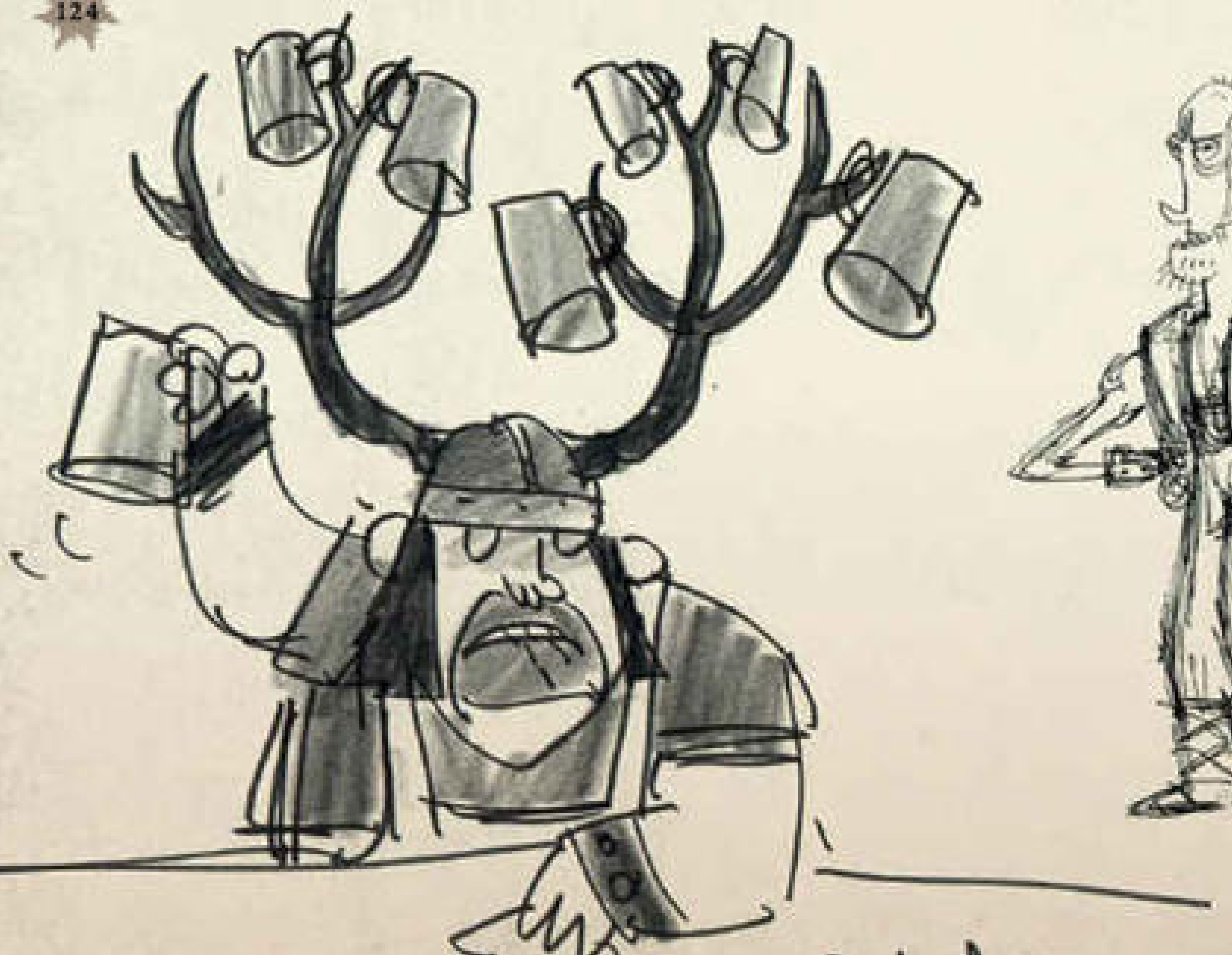
Watanabe adds, "At every level, from visual development to prodution, everyone's doing the best they can to 'plus' everything, you know? It's definitely a thing that happens here at Disney."

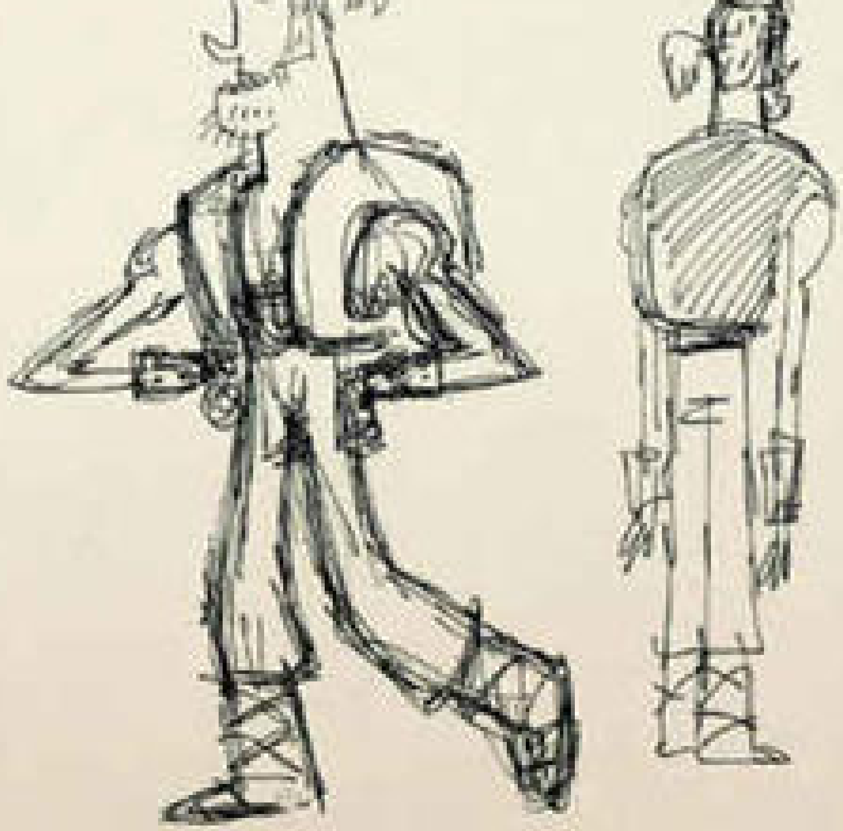

Vladamir
Shorty
Hook Hand
Big Nose
Tor
Ulf
Killer
Bruiser
Atilla
Axel
Bartender
Blood in the Moustache
Noosebeard
Goat Boy
Rat Boy
Decorator
Hairy
Archer
Thorny
Joe Mateo



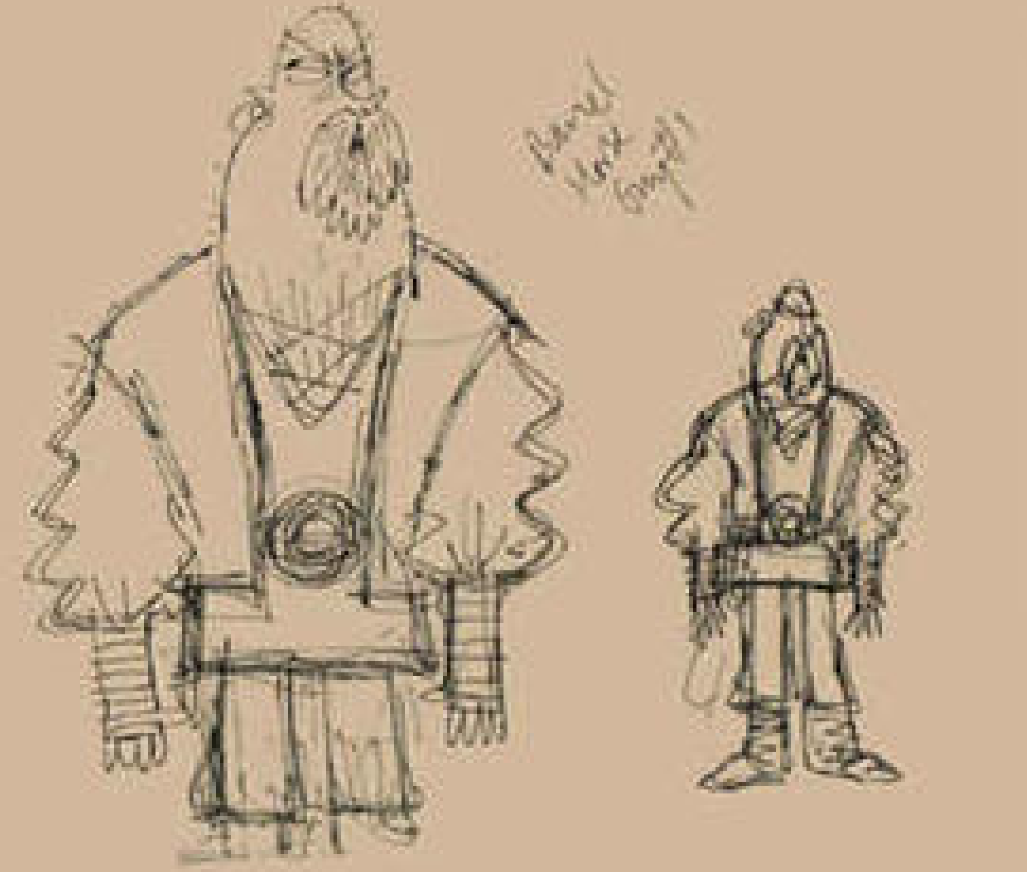


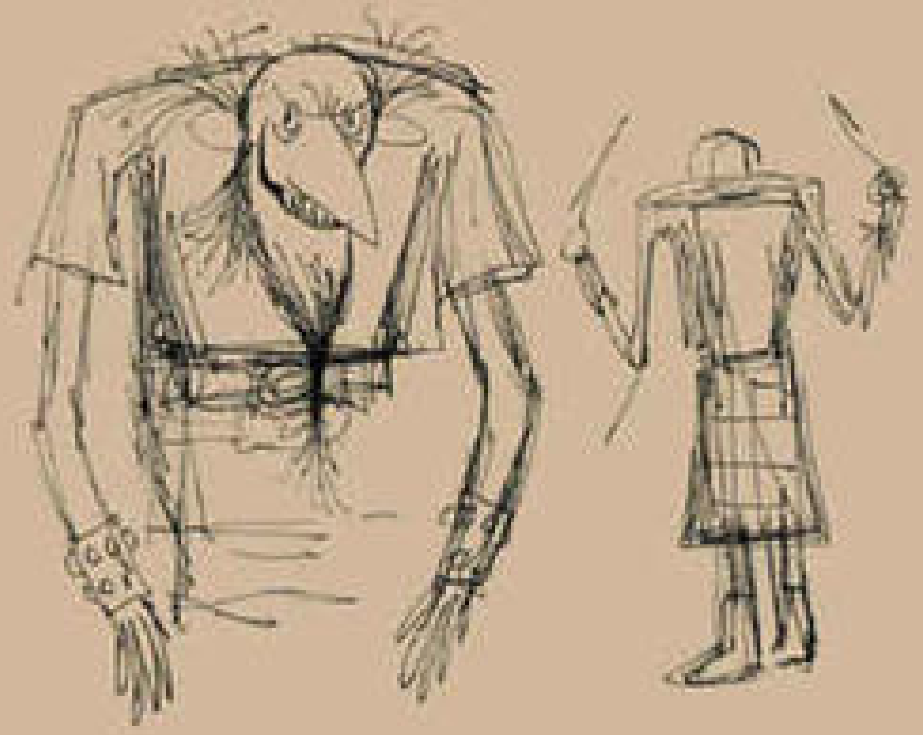


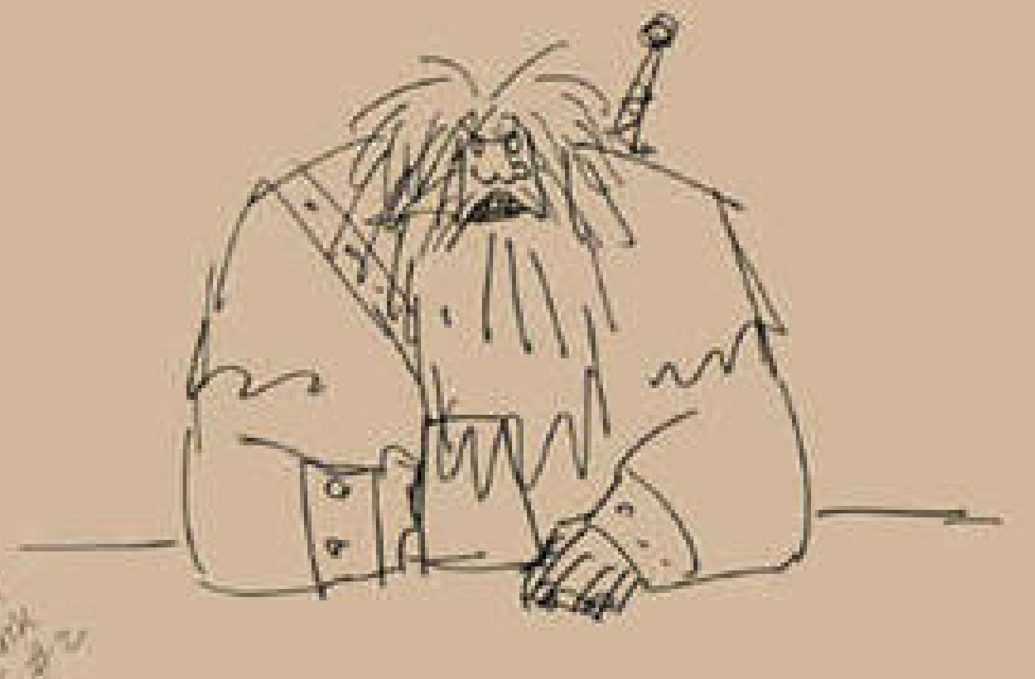


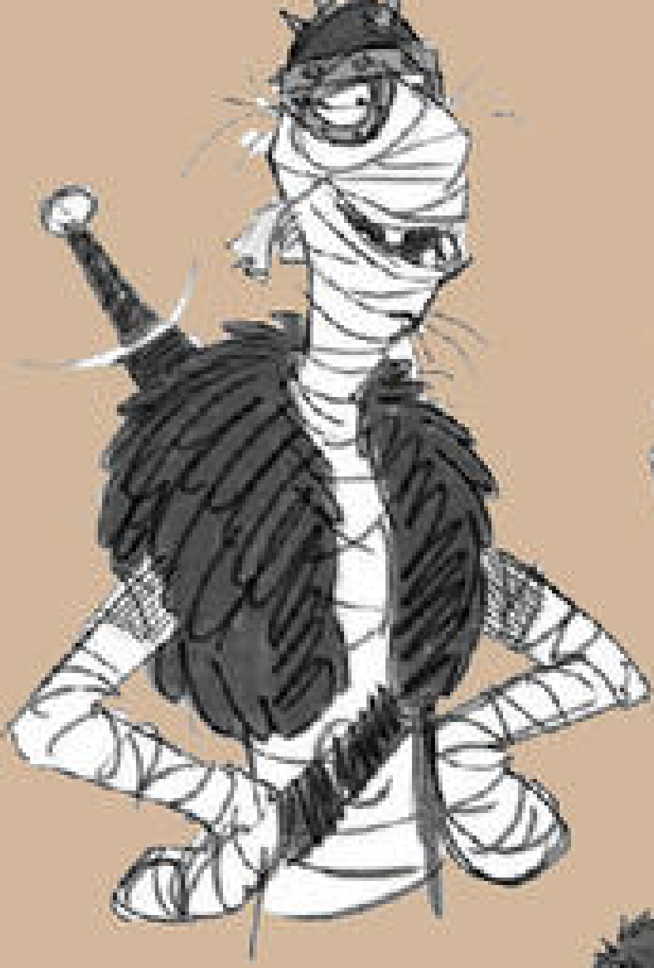


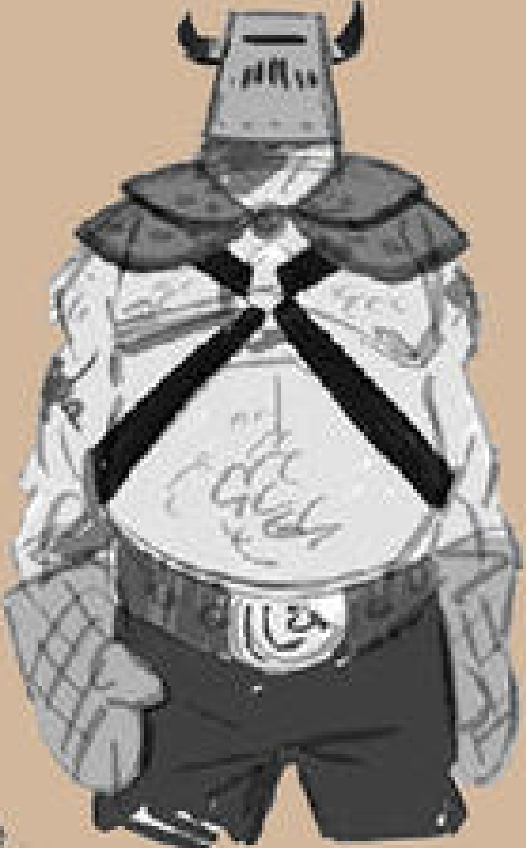
Chris Ure | Graphite

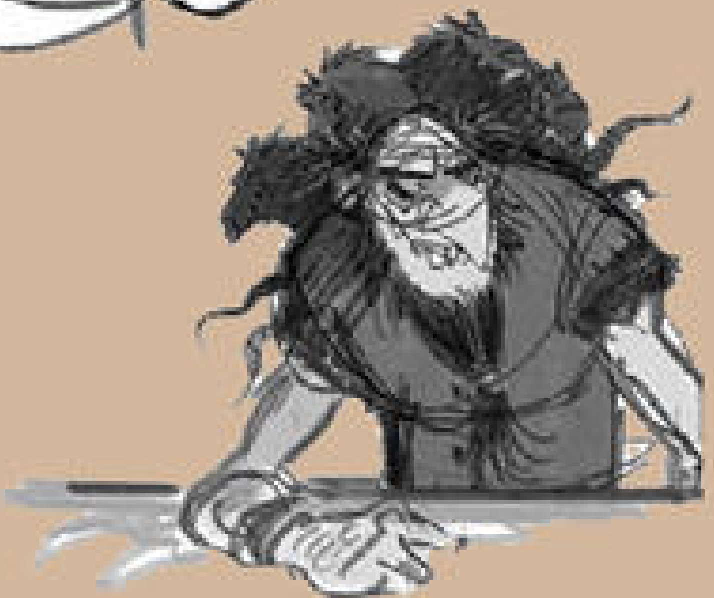


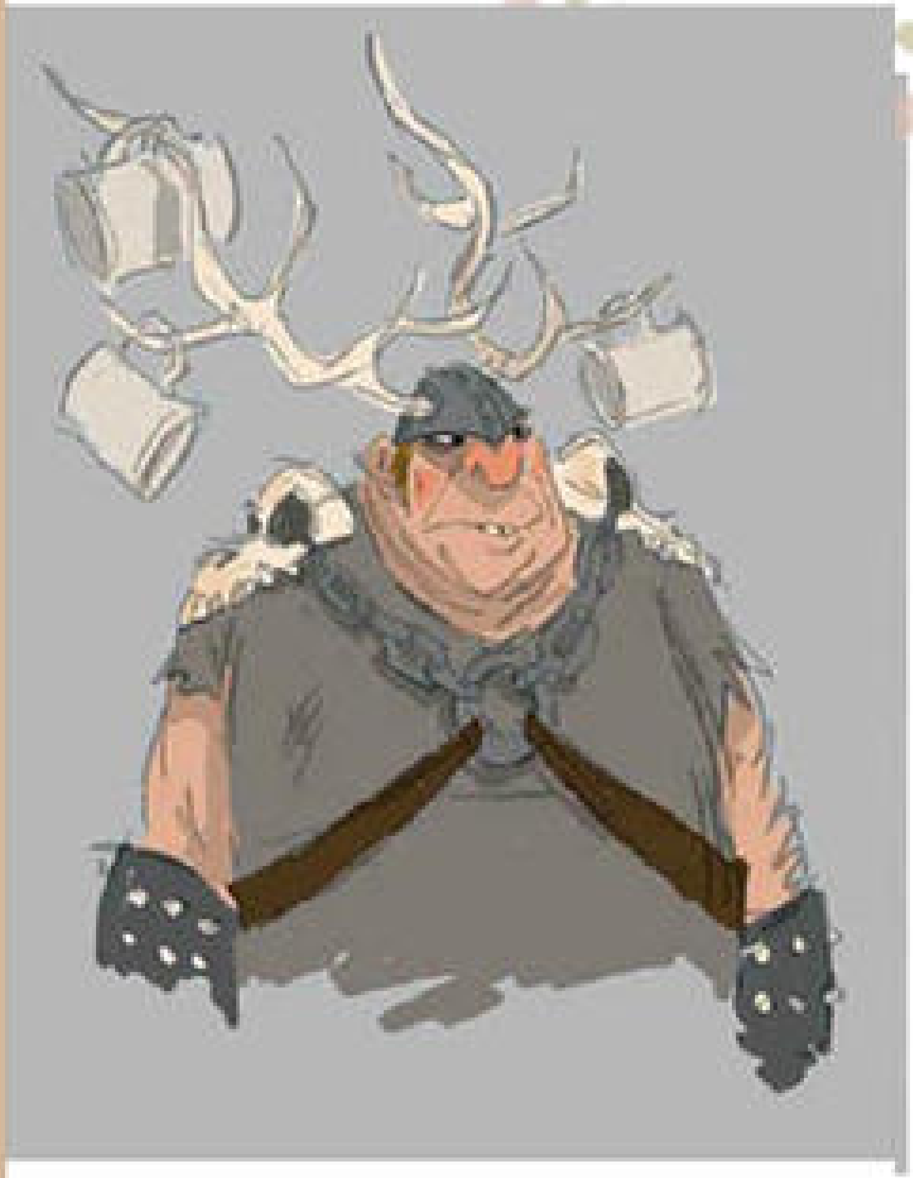




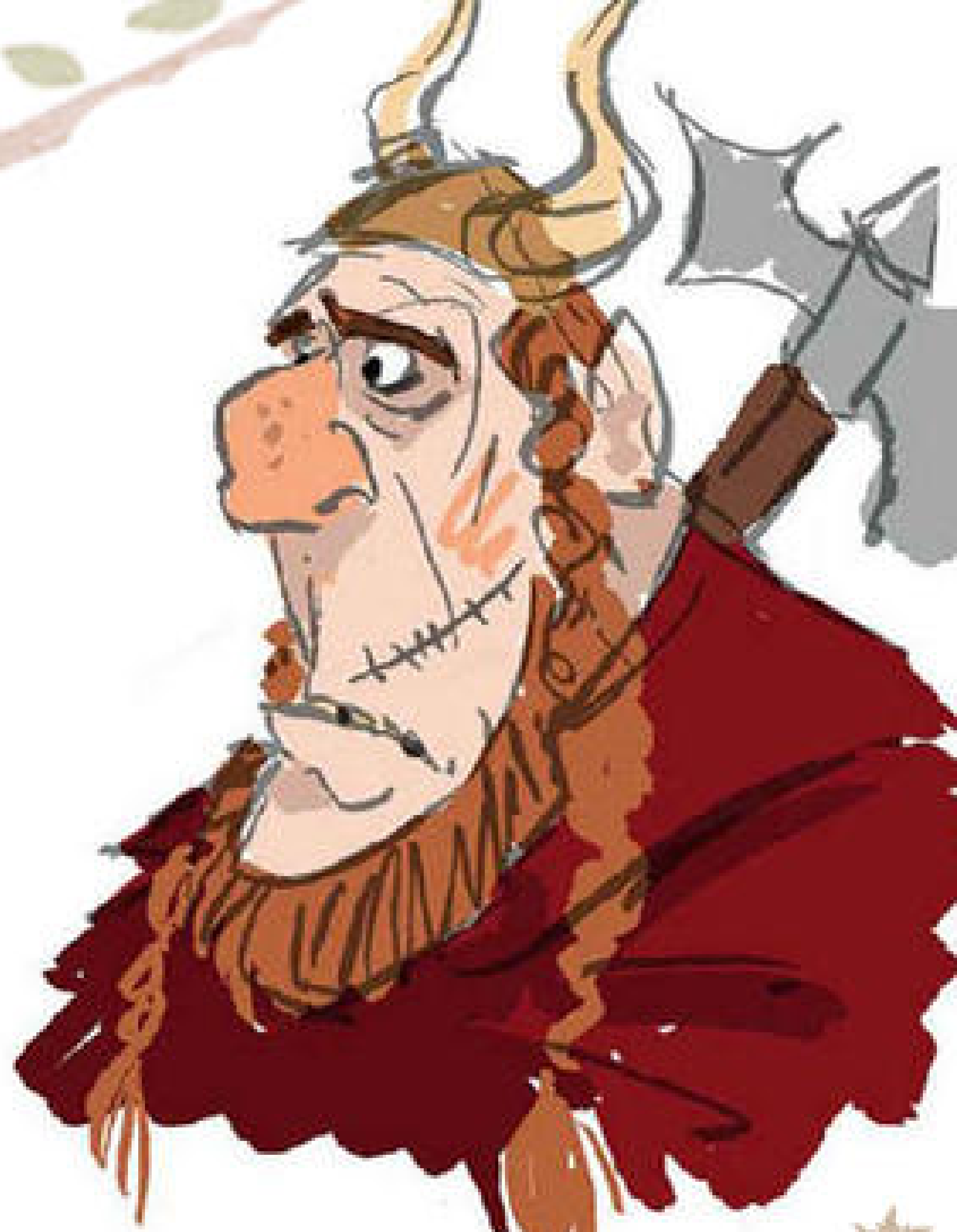


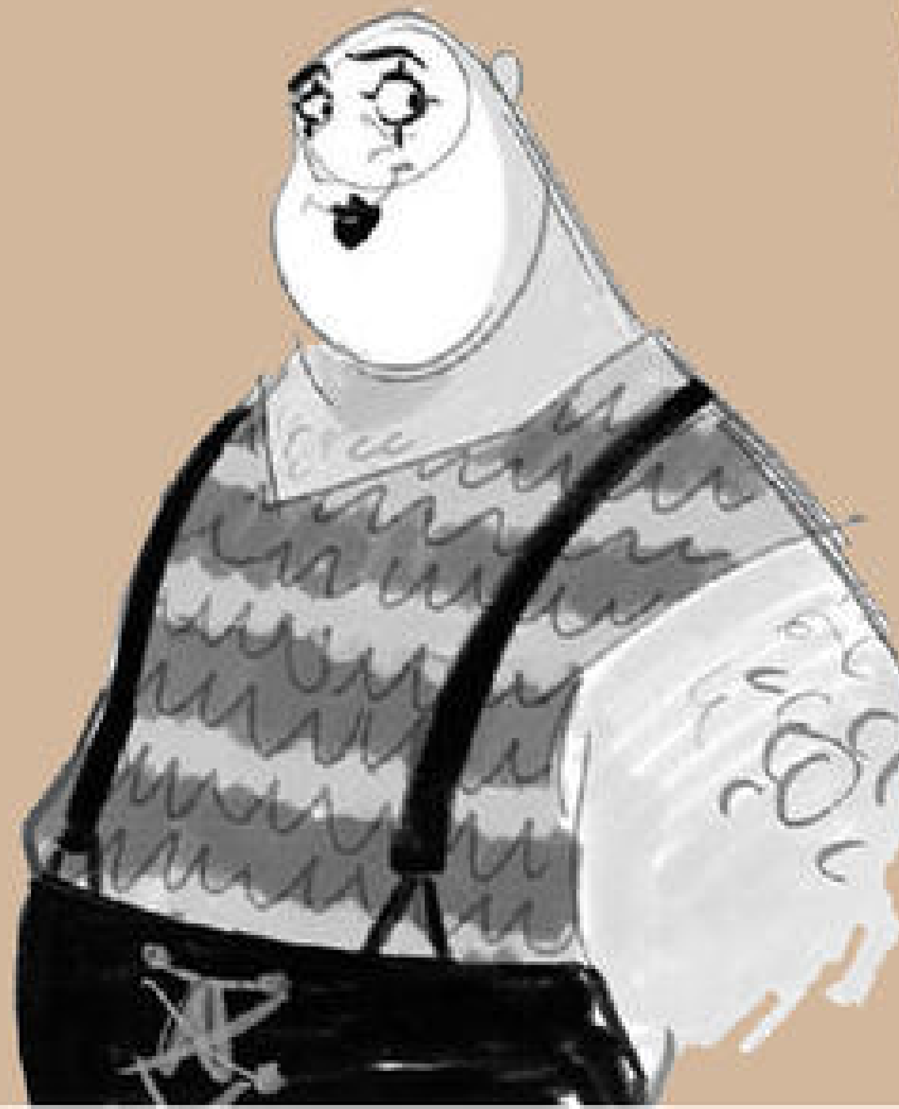


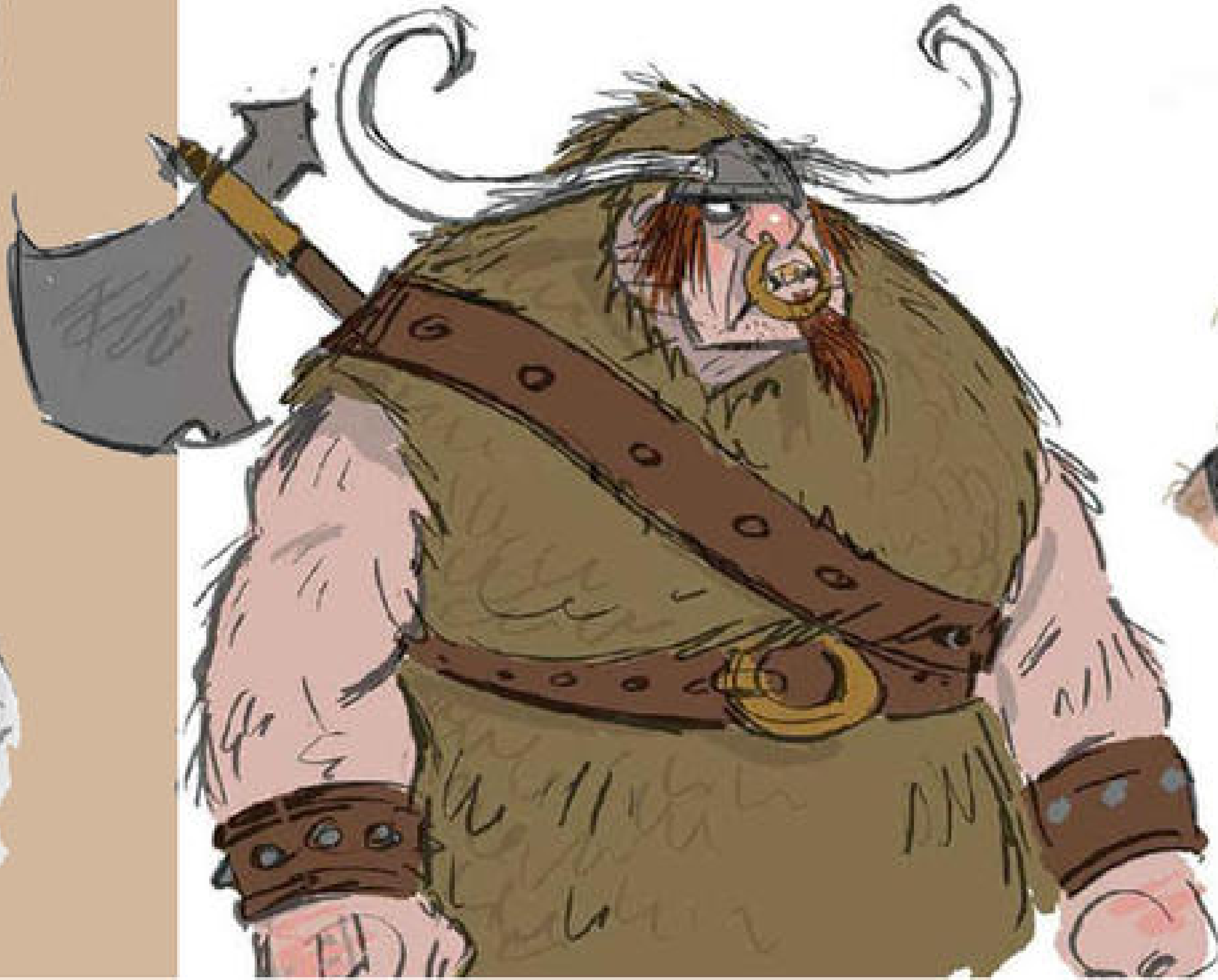


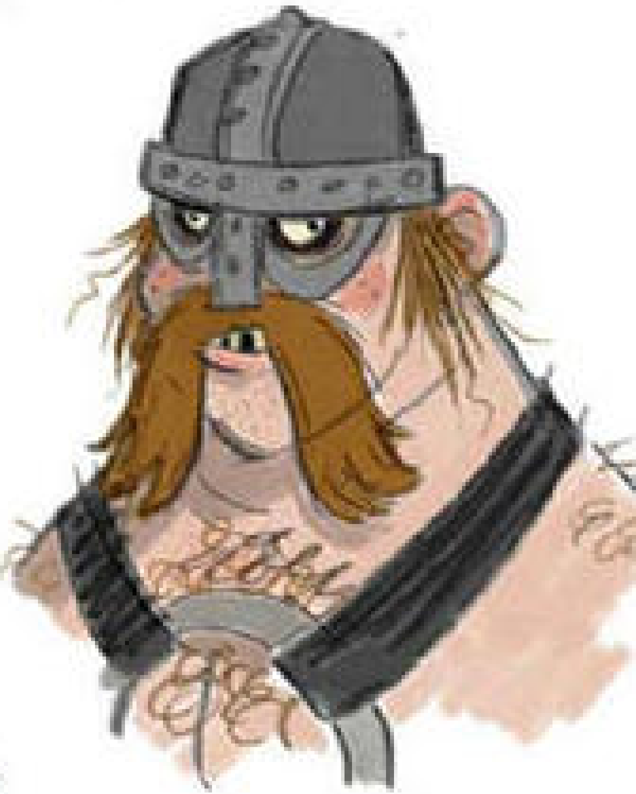


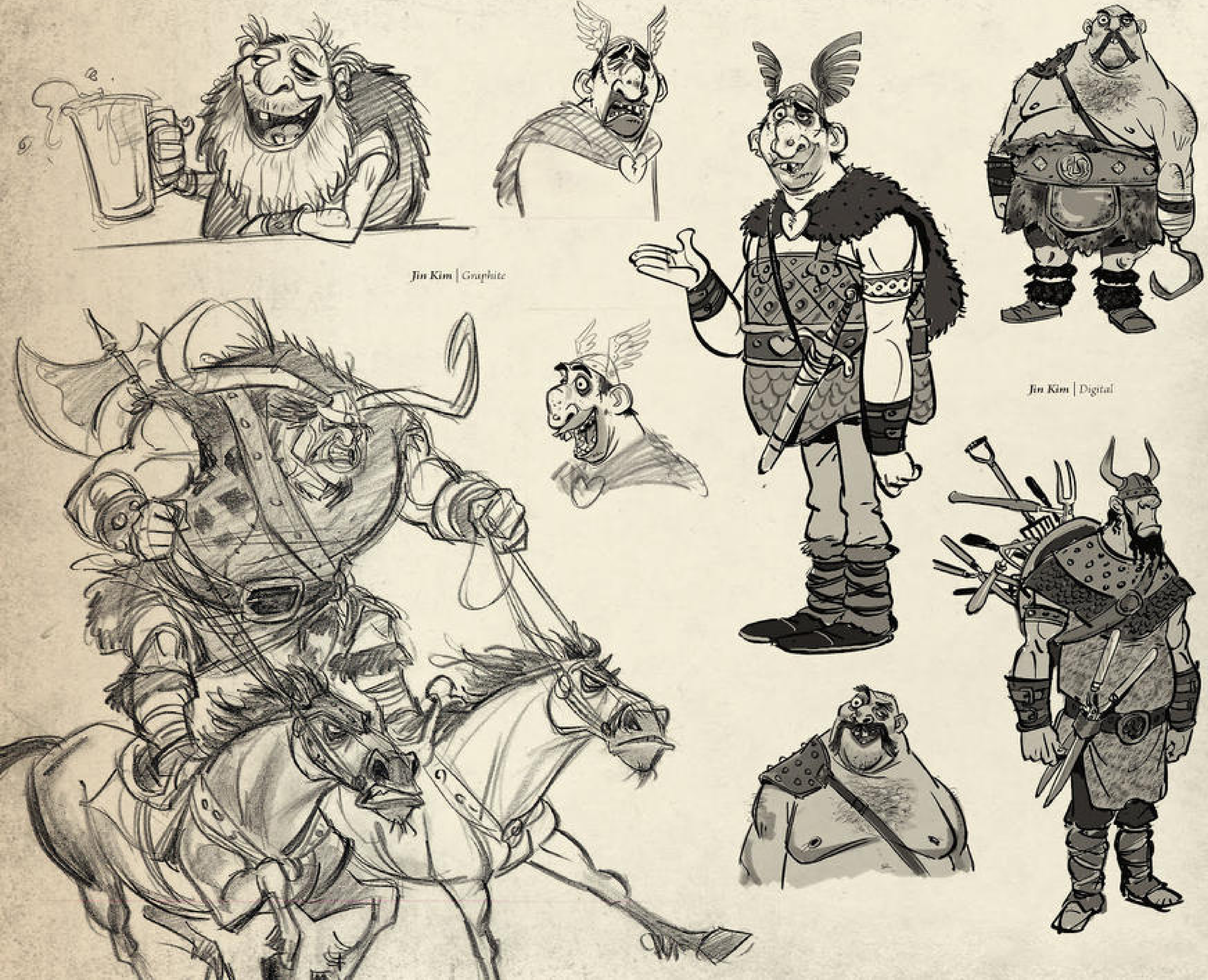
Bill Schwab | *Graphite*









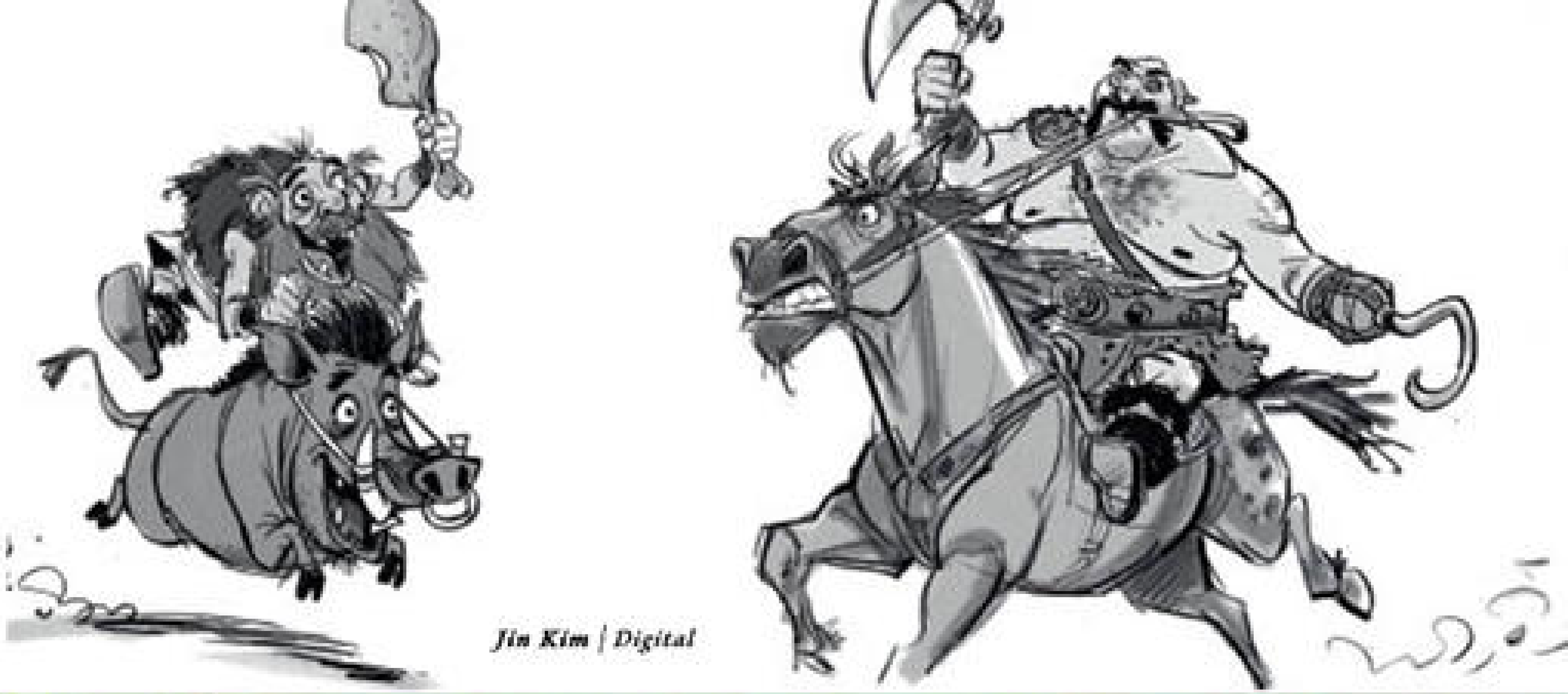


Jin Kim | *Graphite*

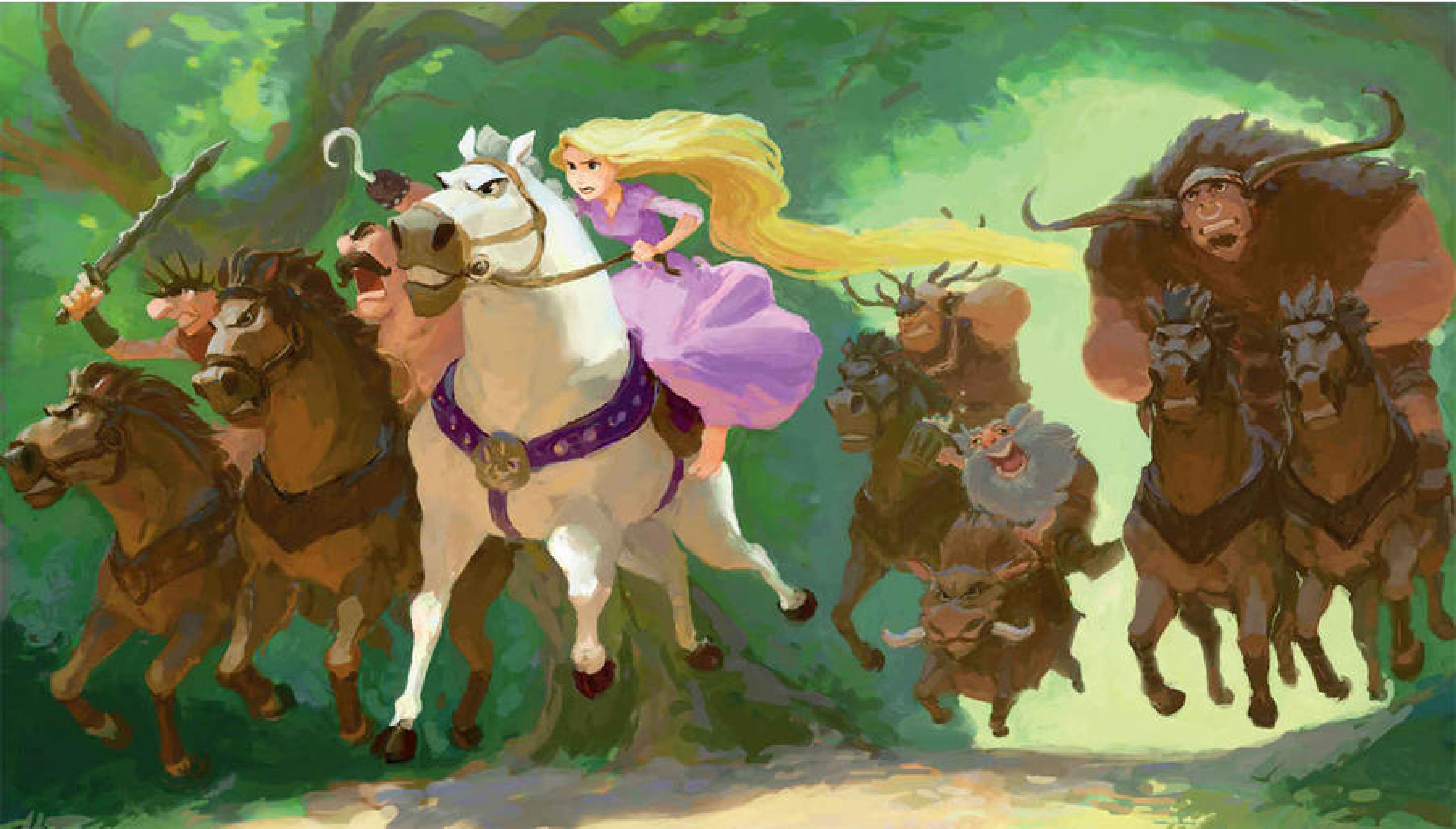
Jin Kim | Digital

By the time the first pass of the movie is done, you generally have a sense if something is working or not. In the case of the pub thugs, we knew from early on that we wanted to include them somewhere in the middle of the movie as characters that reveal a side of themselves that you wouldn't expect.

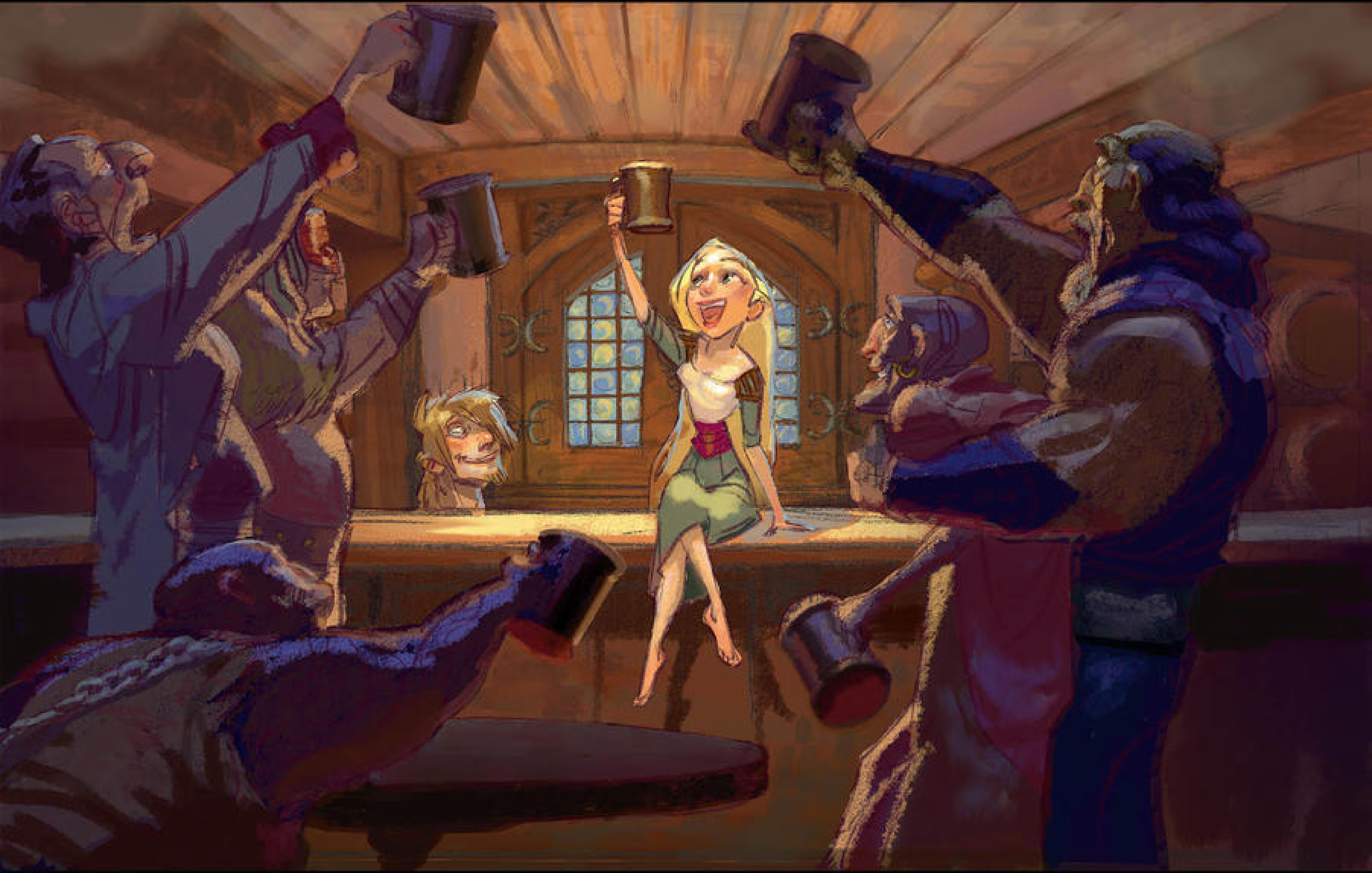
—Dan Fogelman



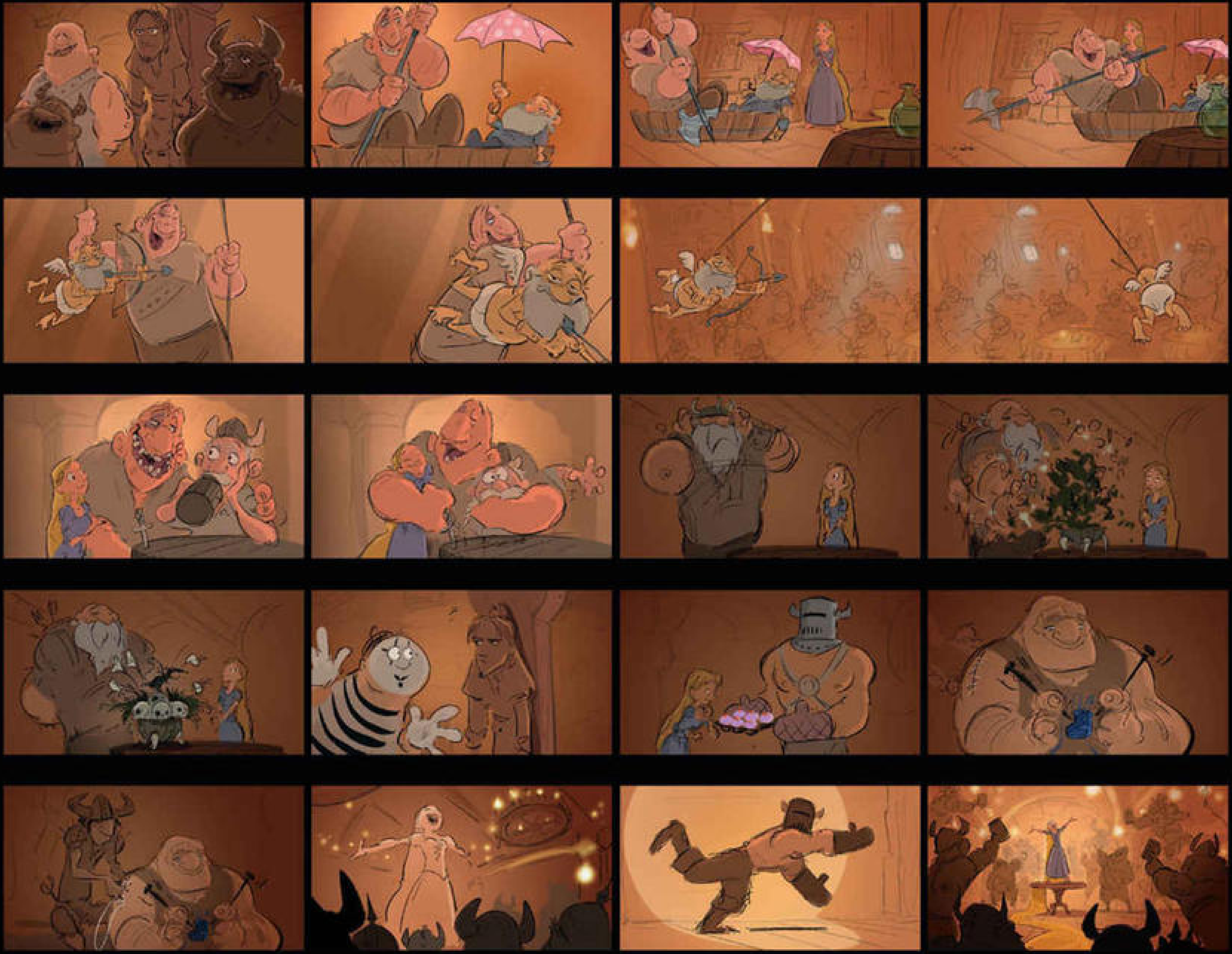
Jin Kim | Digital



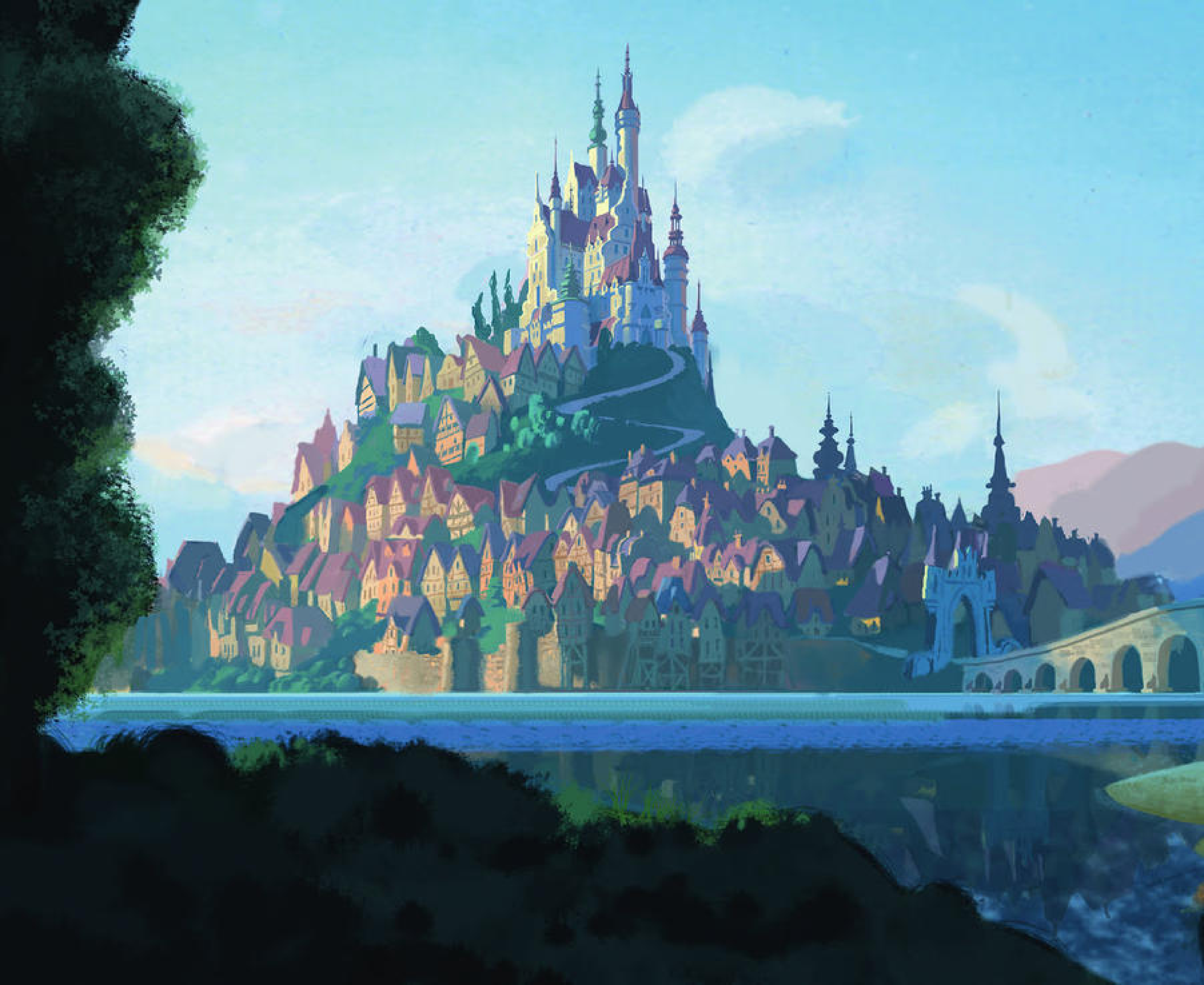
John Ripa, Scott Watanabe | Digital

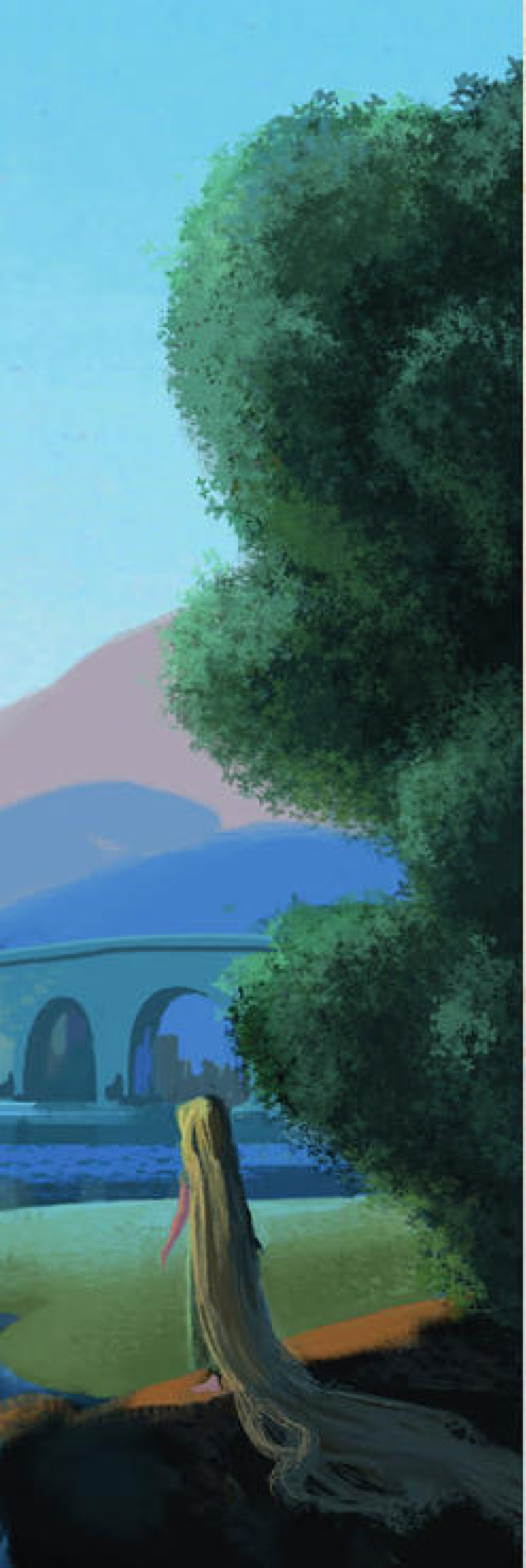


Shiyoon Kim, Dan Cooper | *Graphite, Digital*



Story Boards | **Byron Howard** | Digital





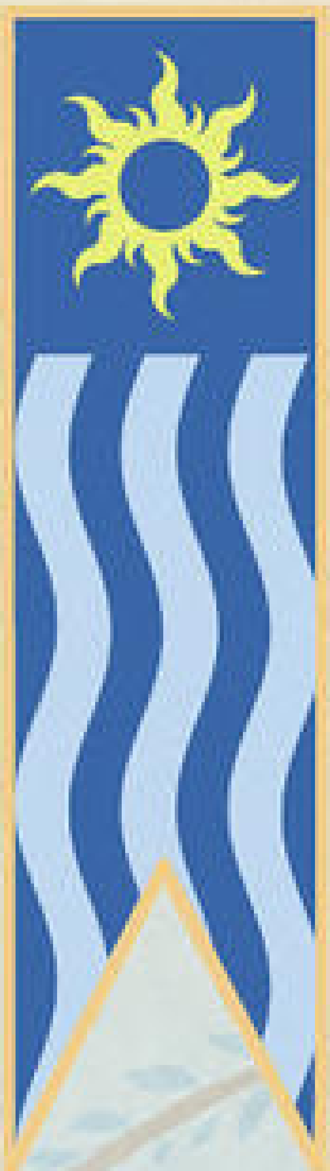
David Goetz | *Digital*

The Kingdom

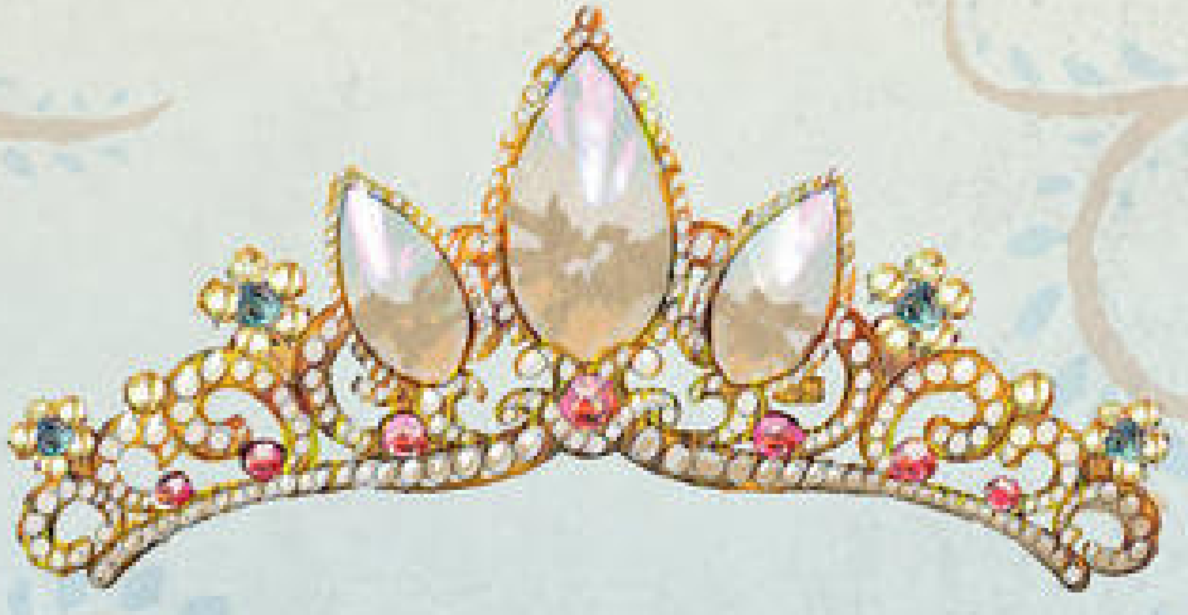
A Benevolent Monarchy

David Womersley | *Digital*

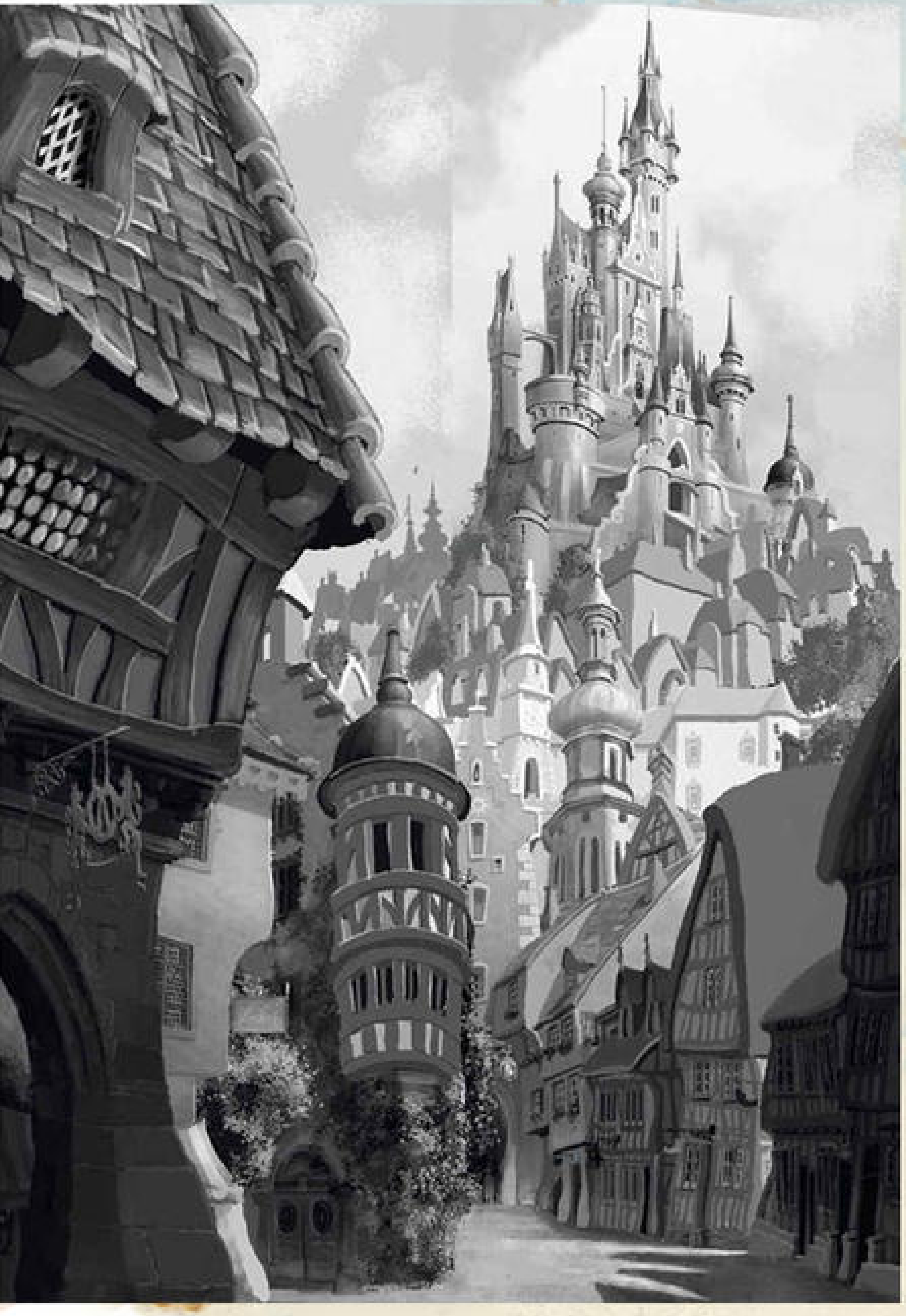
Nothing is more symbolic of a fairy tale than the image of the castle. In Disney history, the image of the castle has gone from animated films, to television (as the logo of the *Disneyland* TV program), to theme parks around the world, and again to film (as the logo of Walt Disney Pictures). No symbol is more immediately associated with the Disney Company than a fanciful castle.



Douglas Rogers | *Digital*



Design by **Douglas Rogers,** *painted by* **Dan Cooper** | *Digital*



The Castle

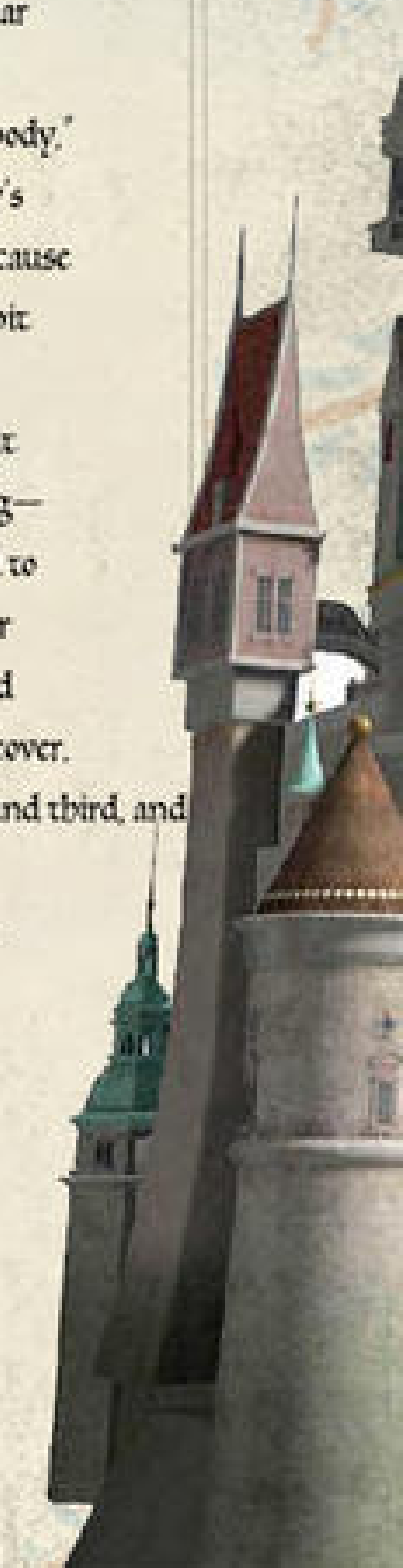
Variations on a Fairy-Tale Archetype

The creation of a castle that would both evoke the warm feelings and cultural memory of that Disney tradition and have a sense of wonder and originality was a particular challenge to the makers of Tangled. Byron Howard says, "We're trying to get enough of that sort of retro stuff from the old films so it feels like something familiar, but at the same time, you'll see that our castle is distinct from the other castles. It has Eastern European features like copper domes, so it's something new, but it feels like it lives in this familiar Disney world."

"Disney has something to build on, and it's influenced everybody," Doug Rogers says. "I mean, if you actually look at castles, Disney's castles, generally speaking, are more exciting than real castles, because they have been designed of a piece. Real castles were added onto bit by bit over many decades.

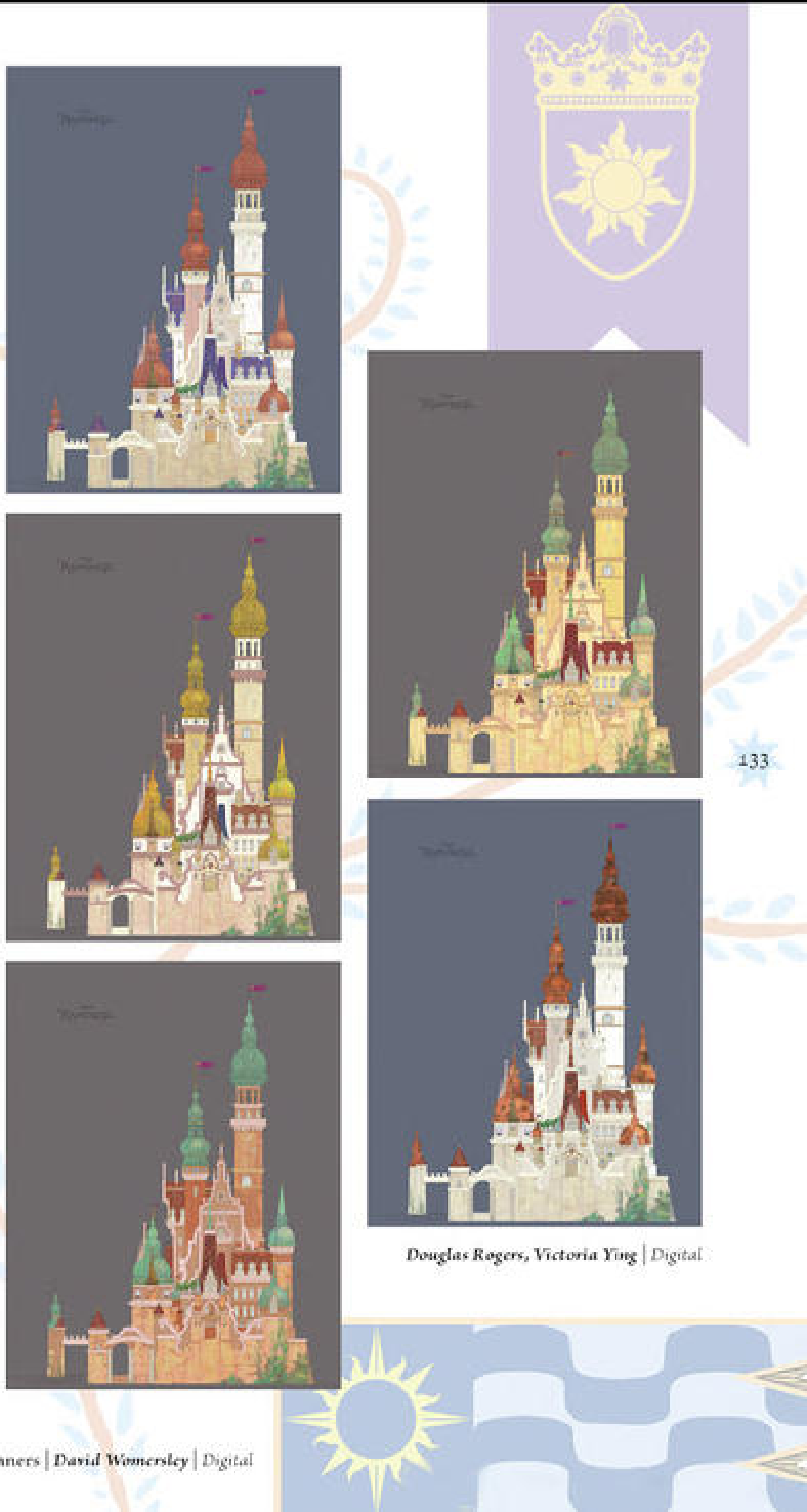
"When we were designing the castle," Rogers says, "I looked at all the Disney castles, mostly because I wanted to see the drafting—I wanted to understand what the proportions were . . . as opposed to just a photograph. I started seeing a compactness of shape, a clear definition of towers and areas to entertain the eye. There also need to be nooks and crannies and special places that your eye will discover. There's a first impression, but we want you to have that second, and third, and

"A Disney castle is a group of towers, turrets, and buildings that are in a compact situation," Rogers elaborates. "A real castle tends to be more spread out. Disney castles are not defensive citadels. We were looking for layering. We wanted to put the castle on a hill, and we wanted our village to flow into the castle, and we didn't want the castle to be so large that it became this oppressive monarchy on the hill that these people could never attain, or even feel a part of. Our town's not very large, so our castle isn't really very large."



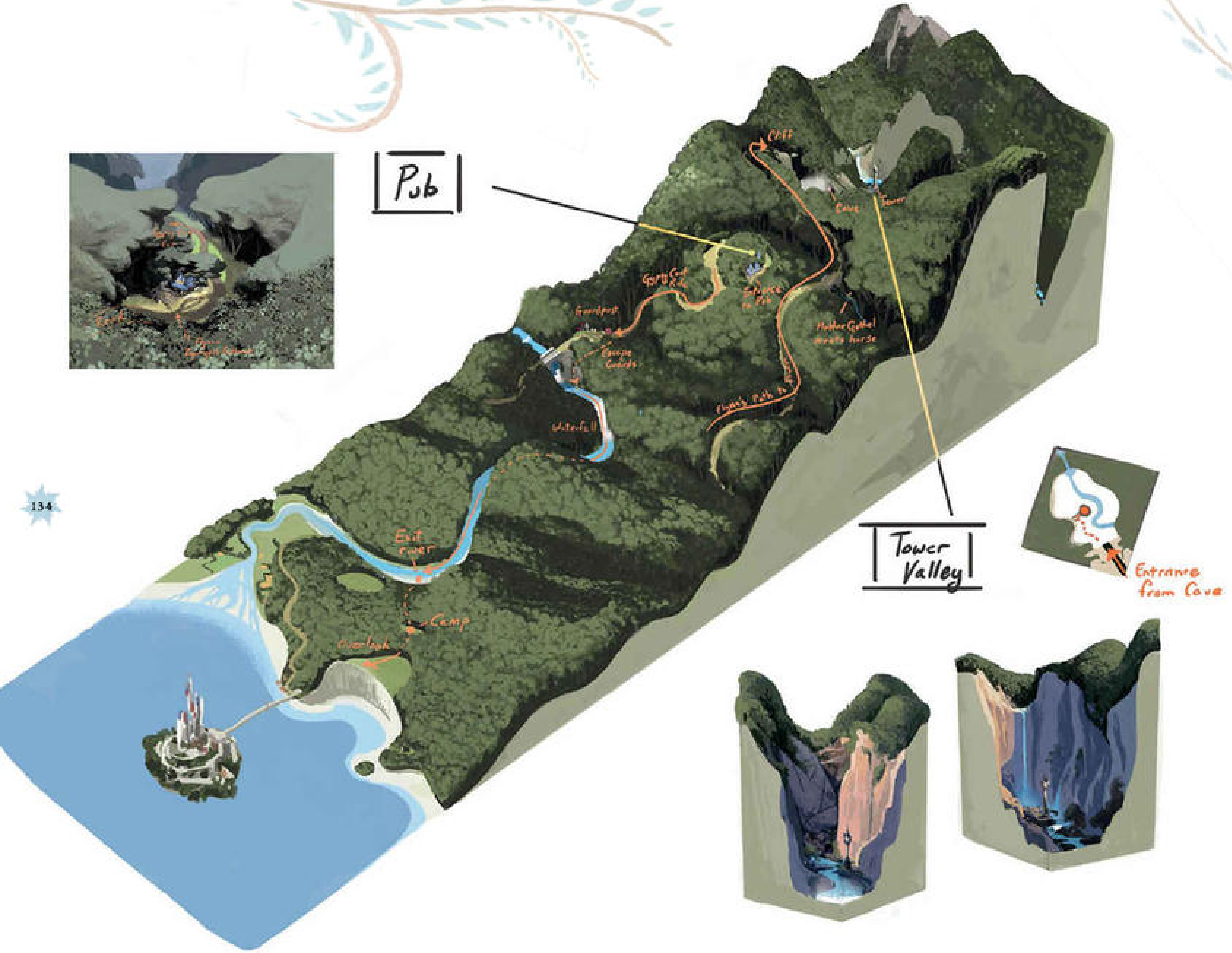
Production Look Art | *Vicky Lin* | *Digital*

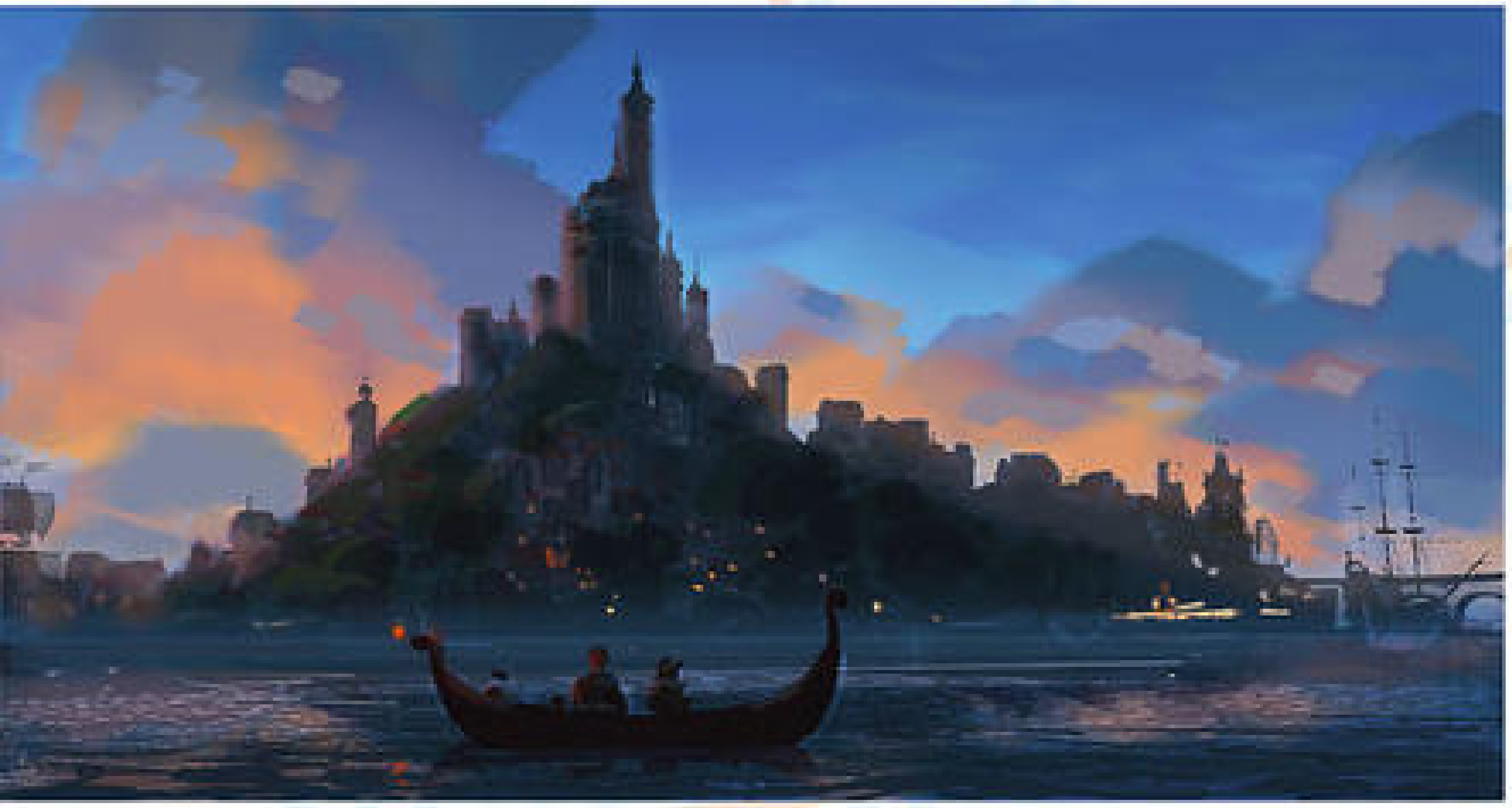
If you have built castles in the air, your work need not be lost; that is where they should be. Now put the foundations under them.
—Henry David Thoreau



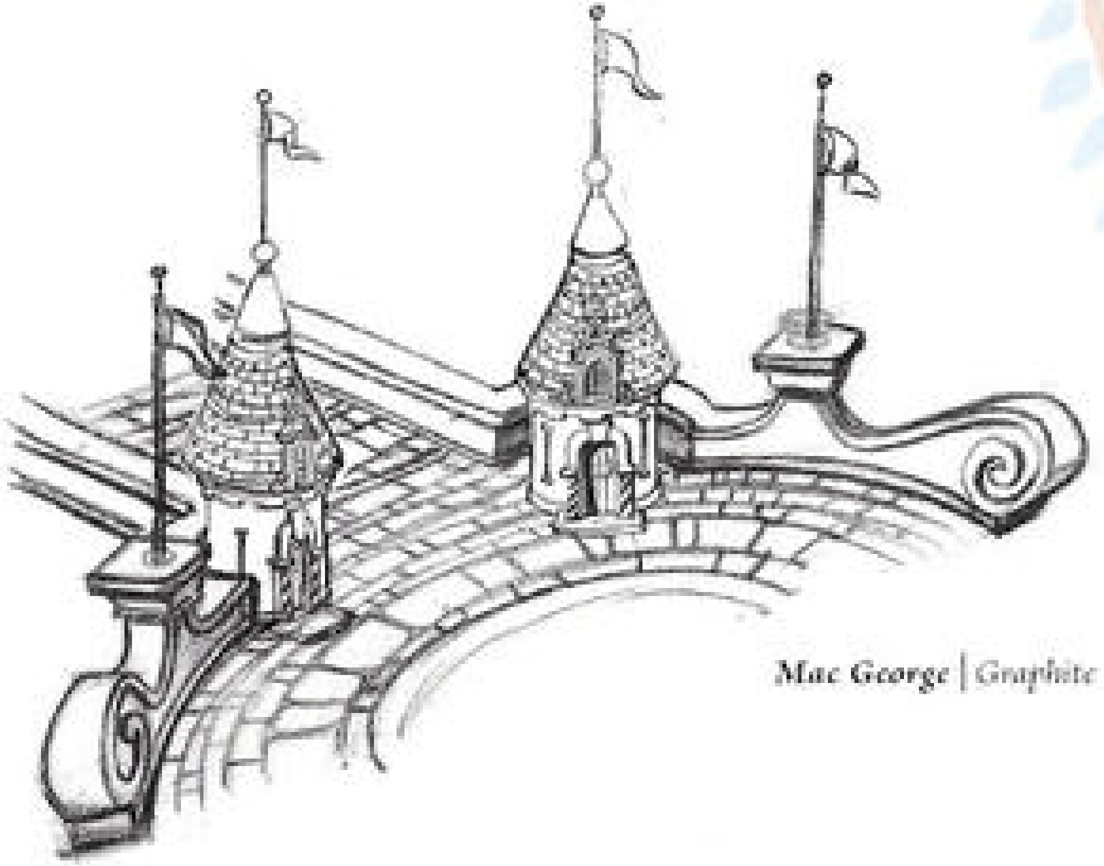
Banners | ***David Womersley*** | *Digital*

Douglas Rogers, Victoria Ying | *Digital*


Pub
Cliff
Cave
Tower
Gorge Cut Path
Entrance to Pub
Guardpost
Escape Guards
Mother Gothel meets horse
Flynn's Path to
Waterfall
Exit river
Camp
Overlook
Tower Valley
Entrance from Cave



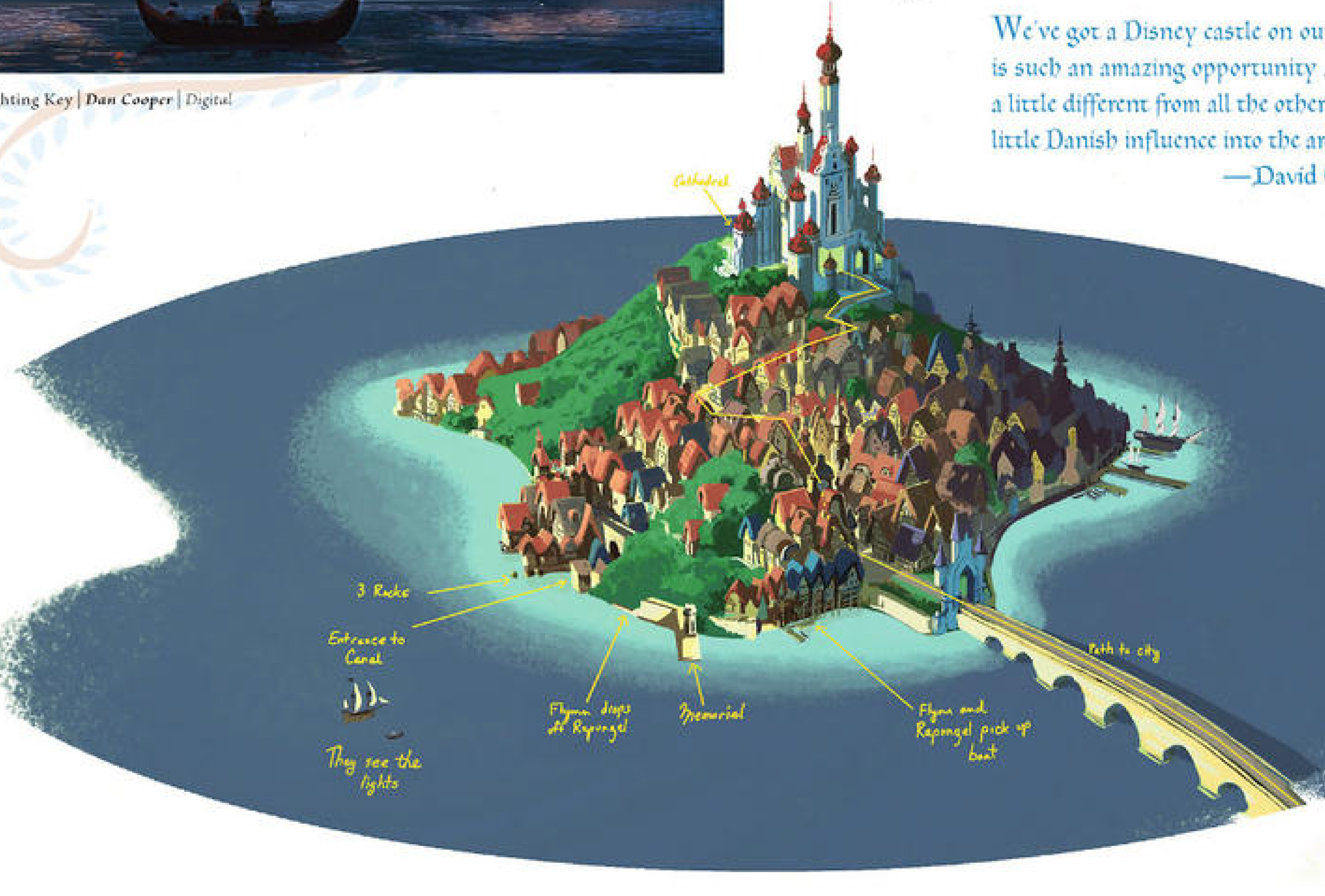
Lighting Key | **Dan Cooper** | *Digital*



Mac George | *Graphite*

We've got a Disney castle on our hands, which is such an amazing opportunity . . . to make it a little different from all the others, we've added a little Danish influence into the architectural mix.

—David Goetz


Cathedral
3 Rocks
Entrance to Canal
They see the lights
Flynn drops off Rapunzel
Memorial
Flynn and Rapunzel pick up boat
Path to city

Kevin Nelson | *Digital*

The Village

Where Commoner Meets King

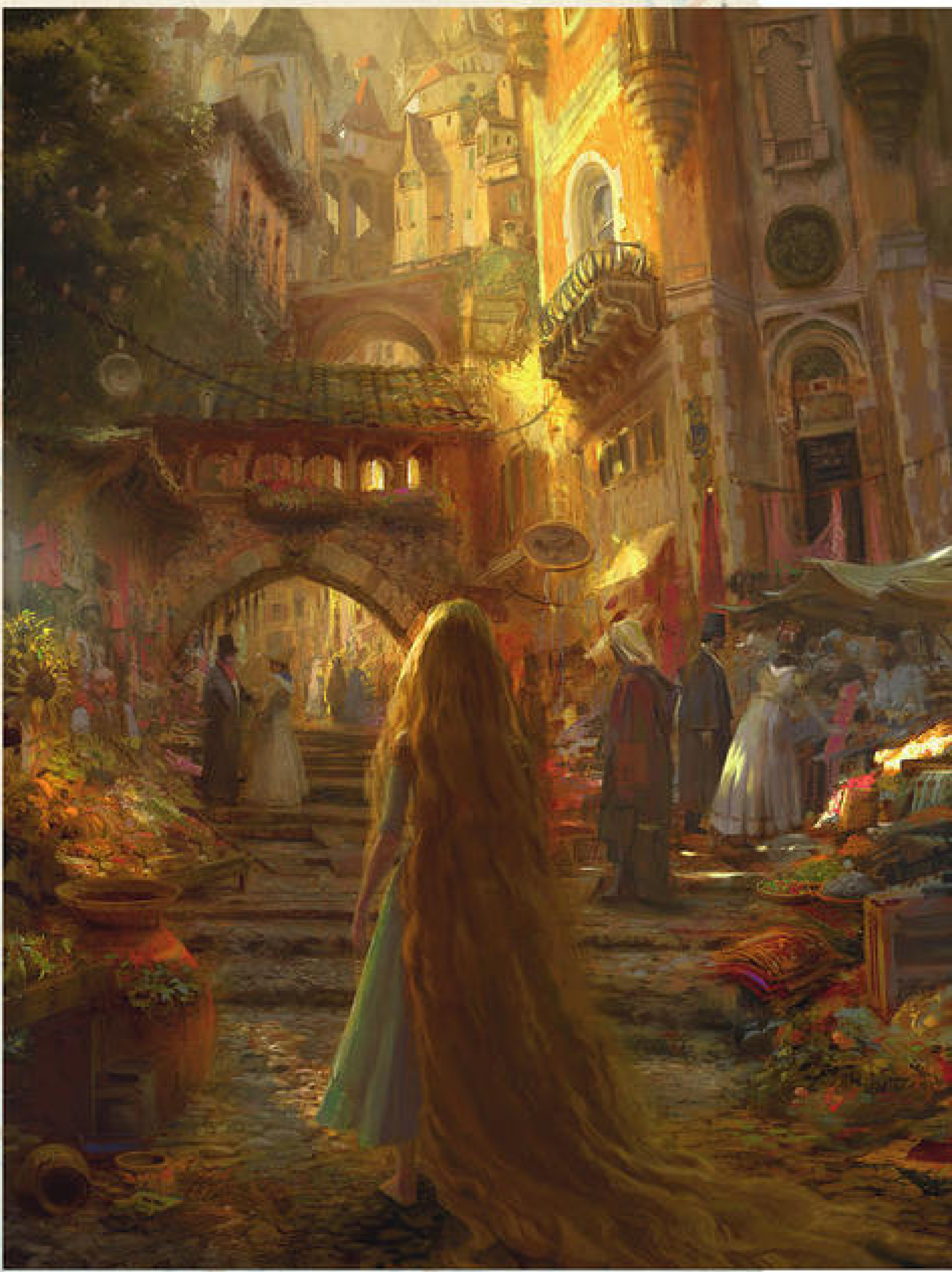
"The directors didn't just want a row of buildings; they wanted interesting things, and spaces, and nooks that you could go into," Mac George explains. "You don't necessarily ever see them, but just the visual idea that something is around the corner or through an archway.

"We all looked at the little Bavarian village in *Pinocchio*; we looked at all the *Cinderella* stuff when the carriage goes through the town. I know the two films don't seem related, but what they were both doing in terms of a visual communication was very useful to study."

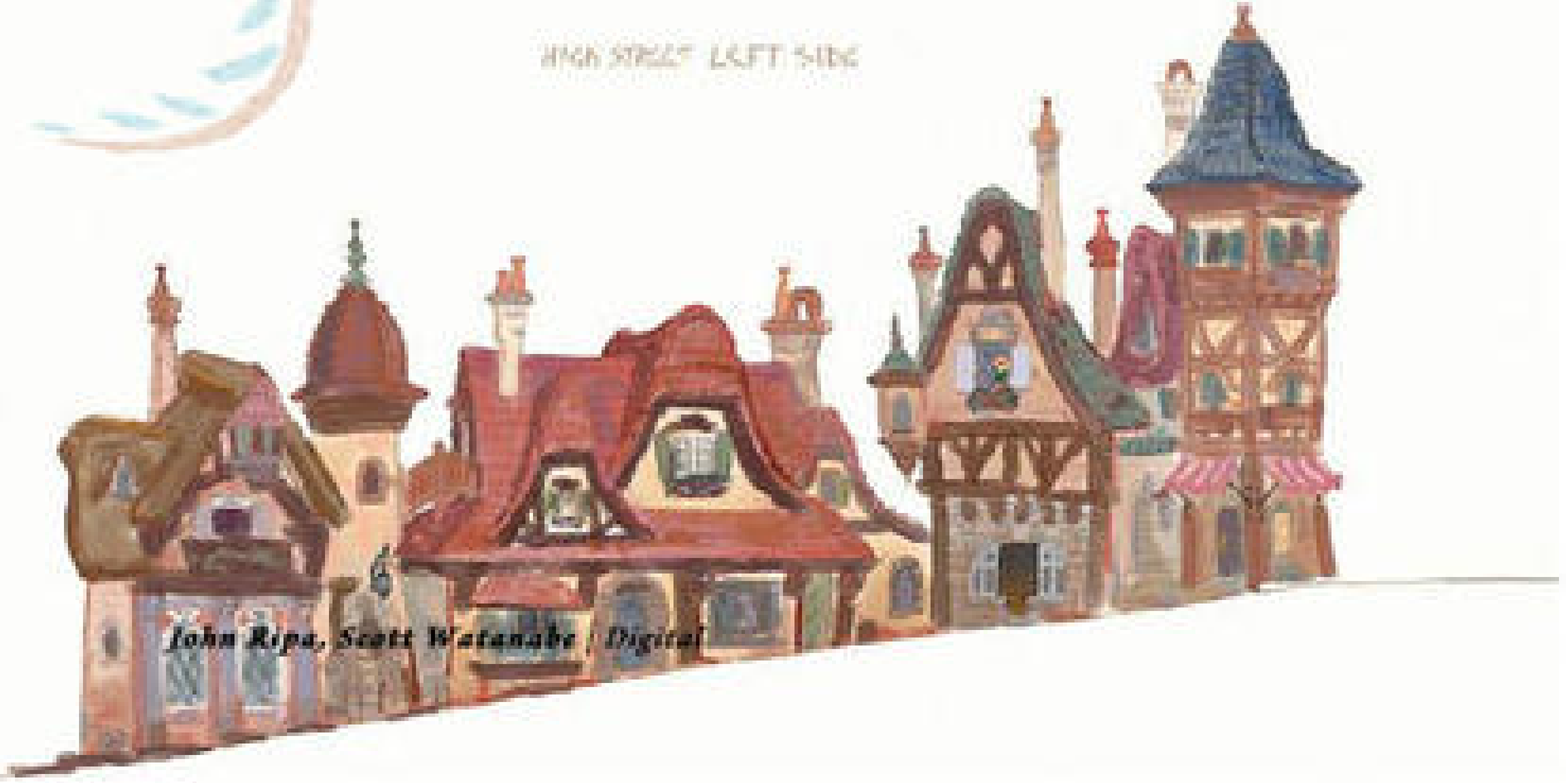
To create a separation of scale and class, but to maintain a connection between the king and his subjects, the designers created reflexive repetitions in shapes and materials.

"So there are some shapes and some architectural detail in the castle that we've repeated down in the village," Douglas Rogers says. "There are building tops, particularly ones that aren't houses, but are the commercial and trades architecture, where details mimic the details of the castle. There's a texture with stone work in the castle that isn't utilized in the village, the village houses tend to be half timbered with stucco. They do have some slate roofs, but there's also a smattering of thatched roofs, and there is no thatch in the castle. But occasionally we pick up a detail; a tile is the same tile in both. There are window elements, and there are shutters, and that sort of thing.

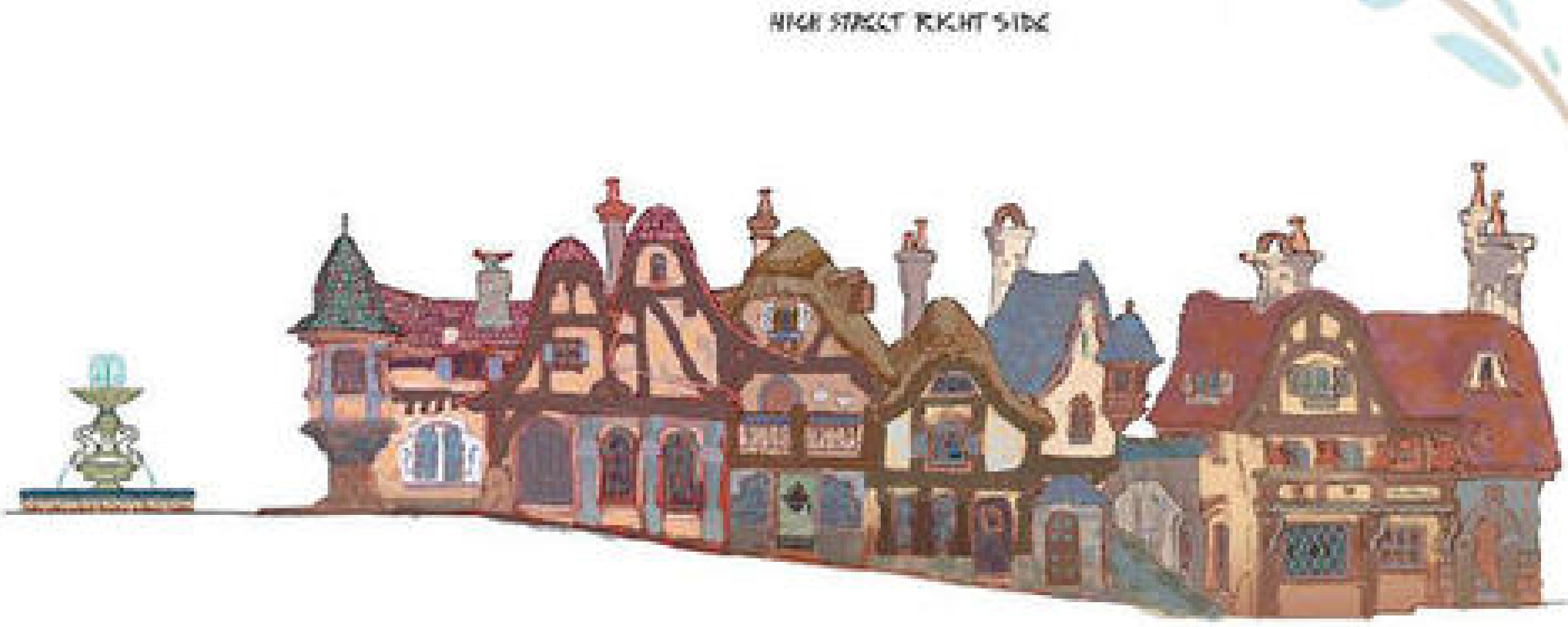
"For the contrast of scale, we kept the village buildings no more than three stories tall. There's squatness, particularly at the base, and pleasant curving shapes and S curves. There's a comfort in that, and that says 'Disney,' and that says 'fairy tale.' It's just friendly, accessible, intimate; it looks really charming—you would have a great afternoon exploring it, you know?"



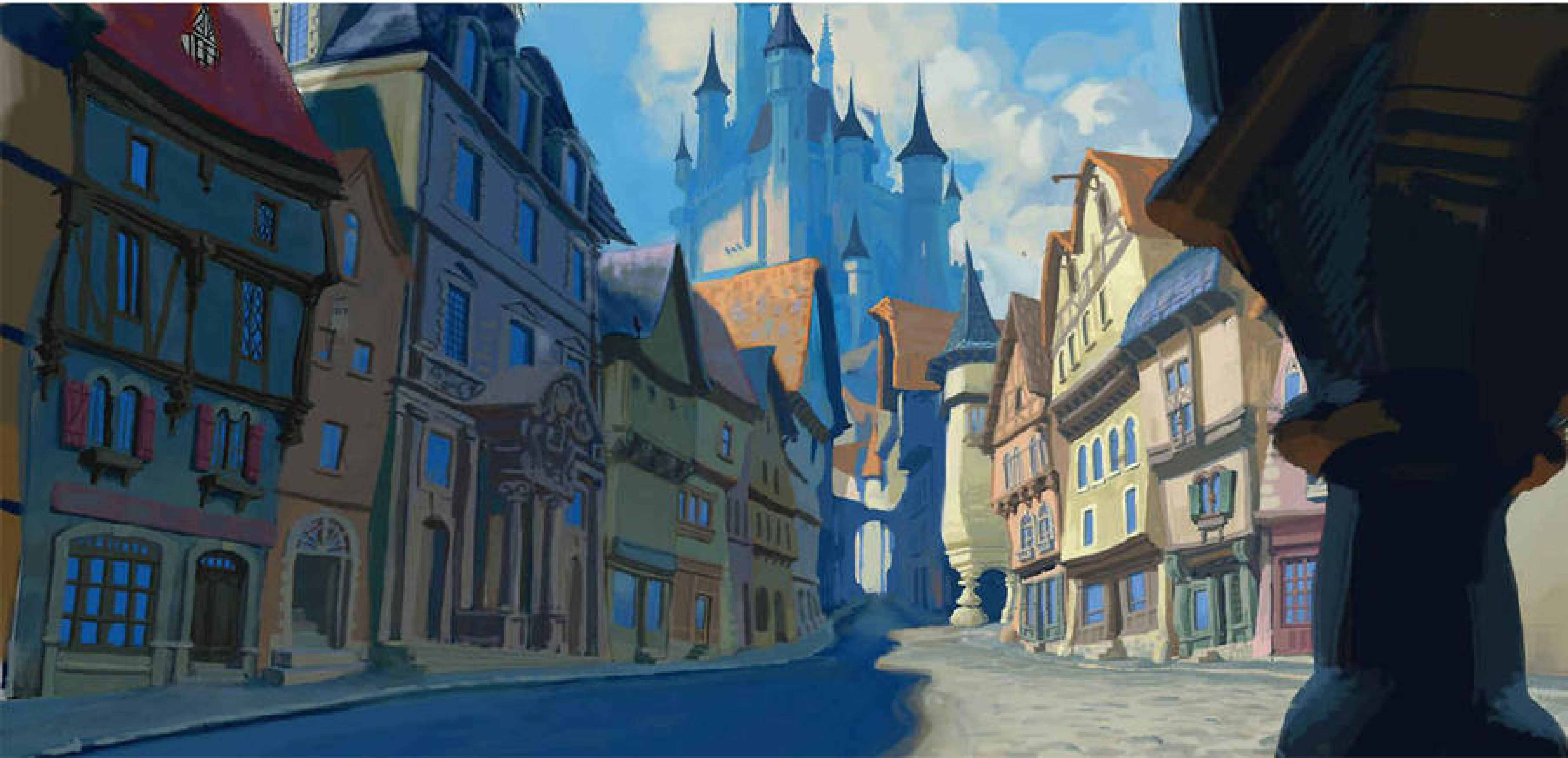
Craig Mullins | *Digital*


HIGH STREET LEFT SIDE

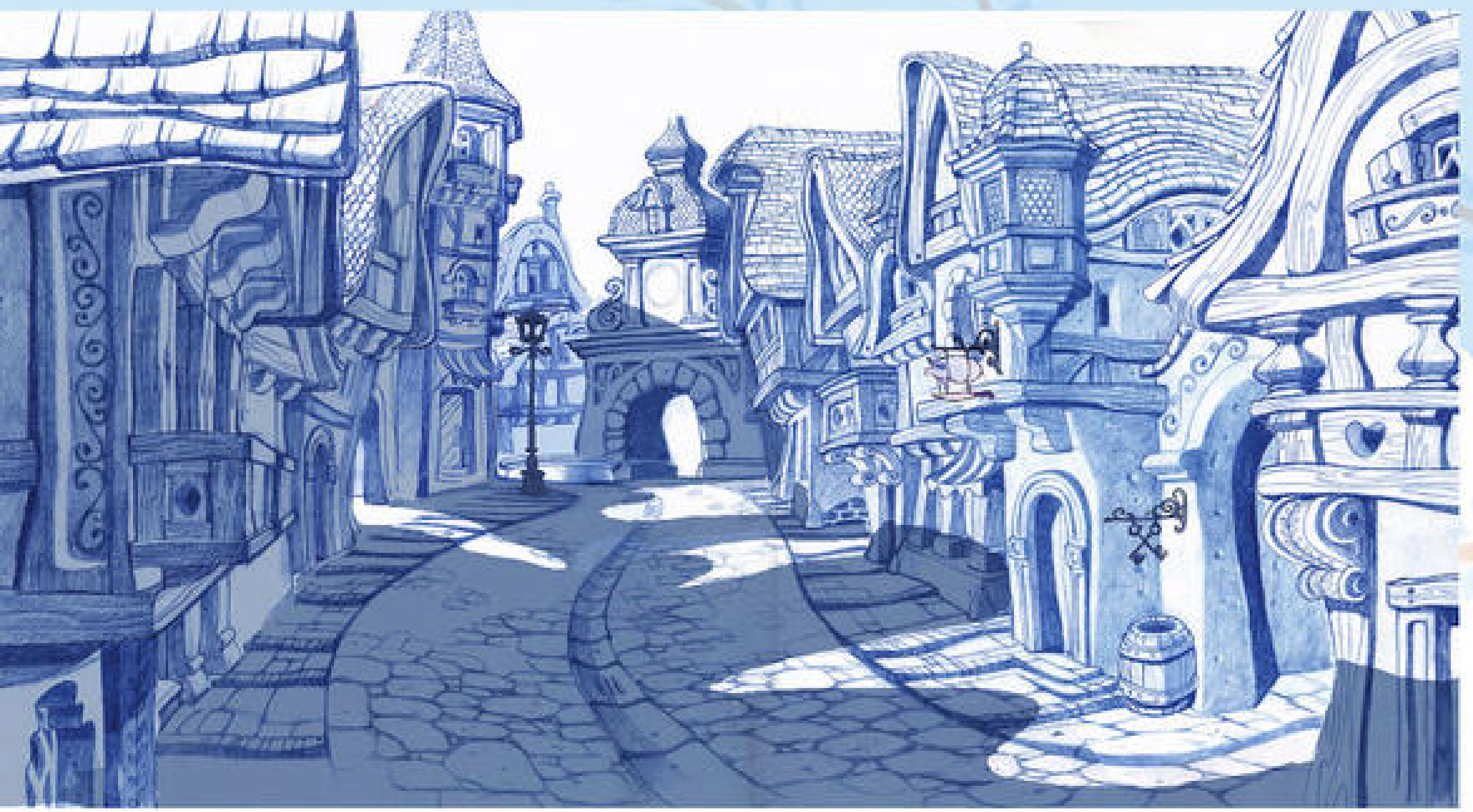
John Ripa, Scott Watanabe | *Digital*


HIGH STREET RIGHT SIDE

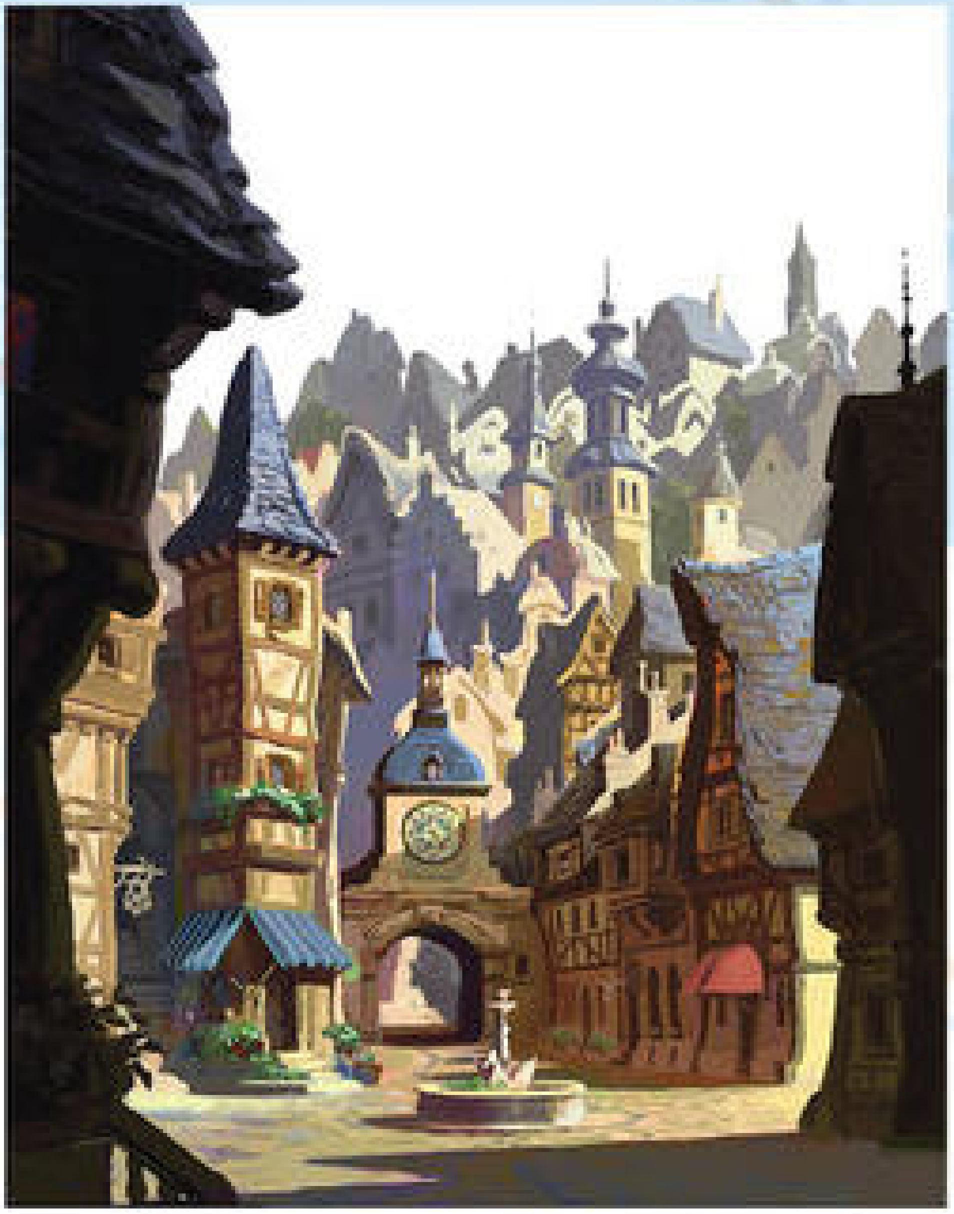
David Womersley, Scott Watanabe | Digital



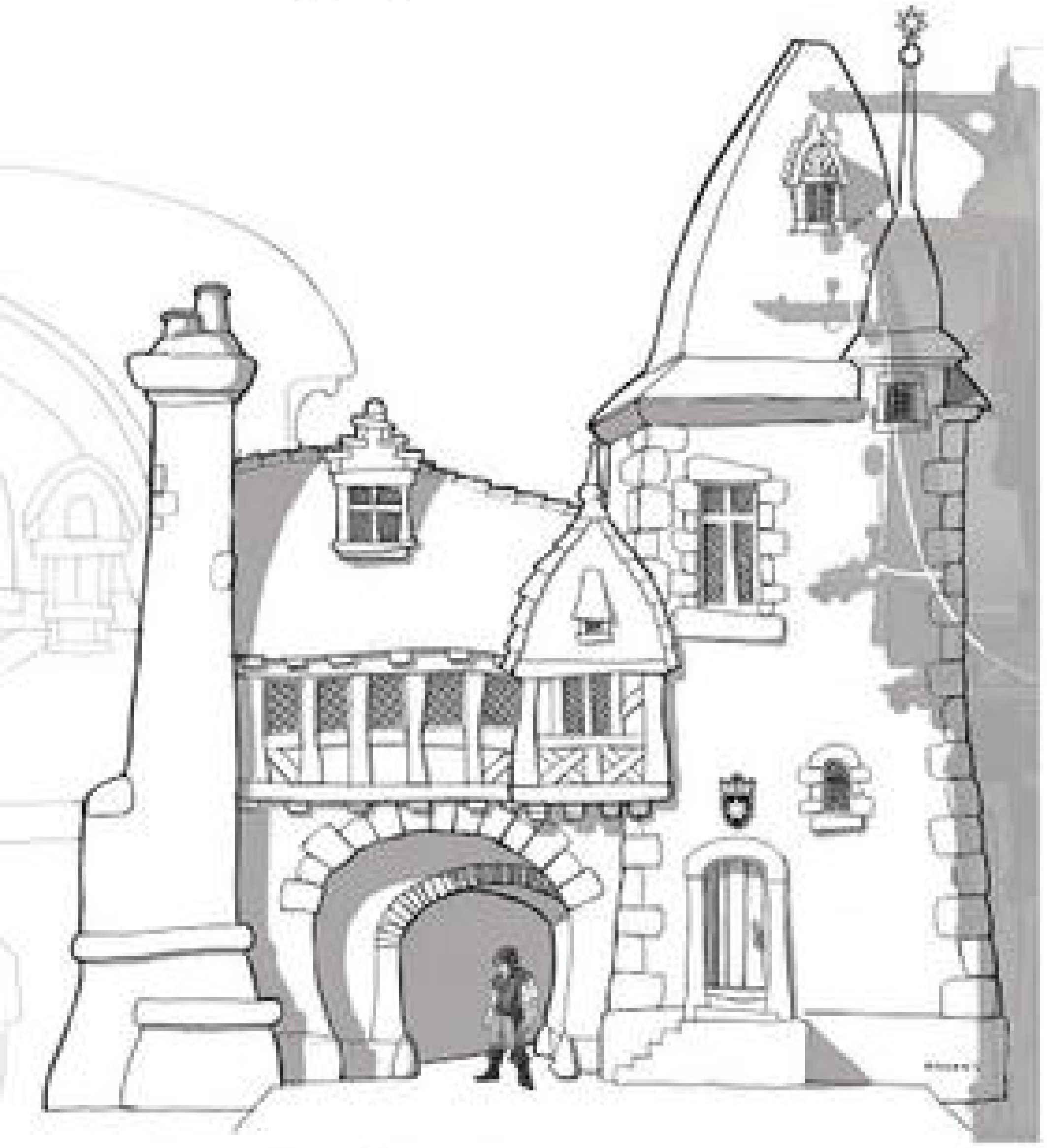
David Goetz | Digital



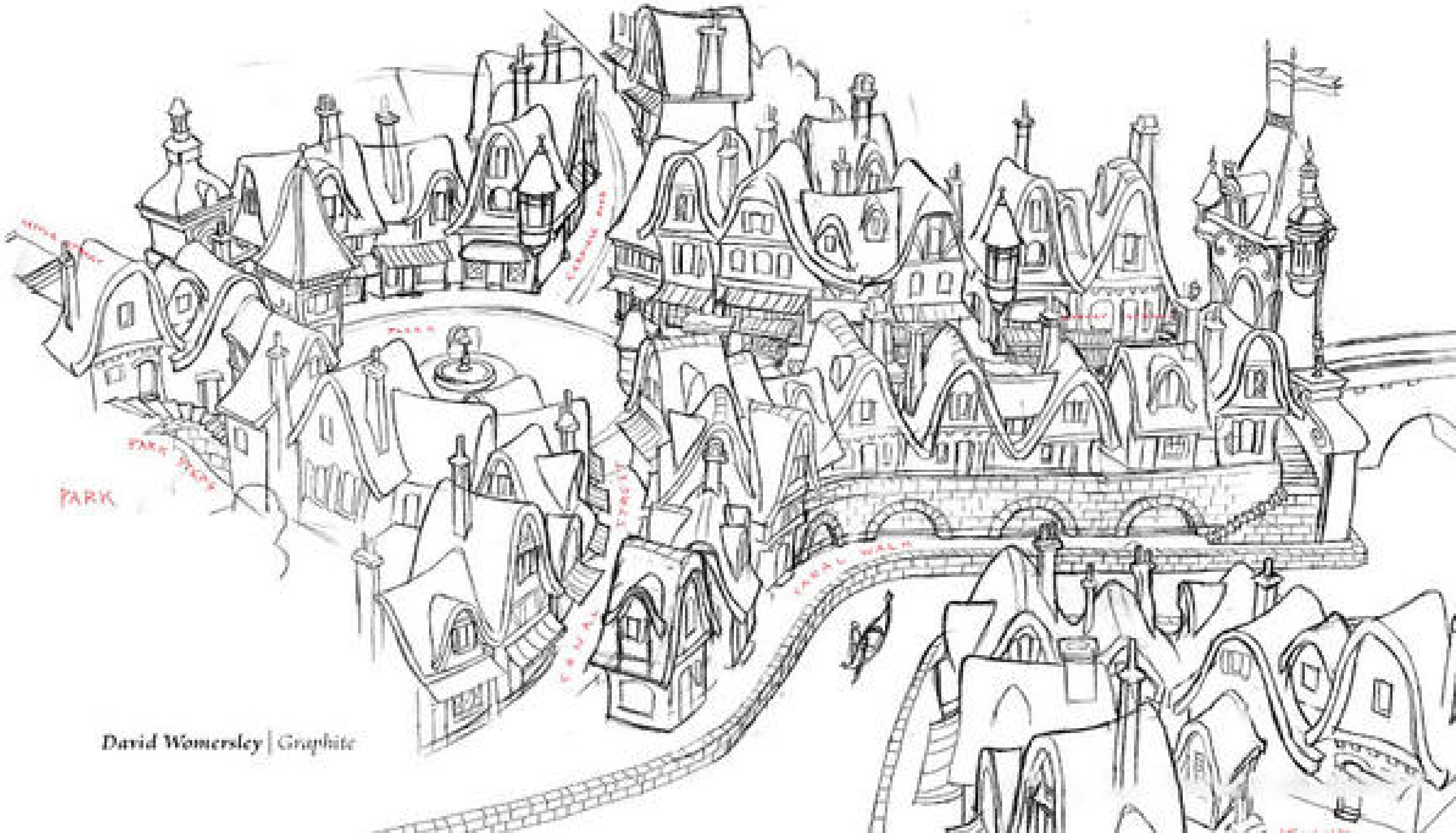
Mac George | *Graphite*



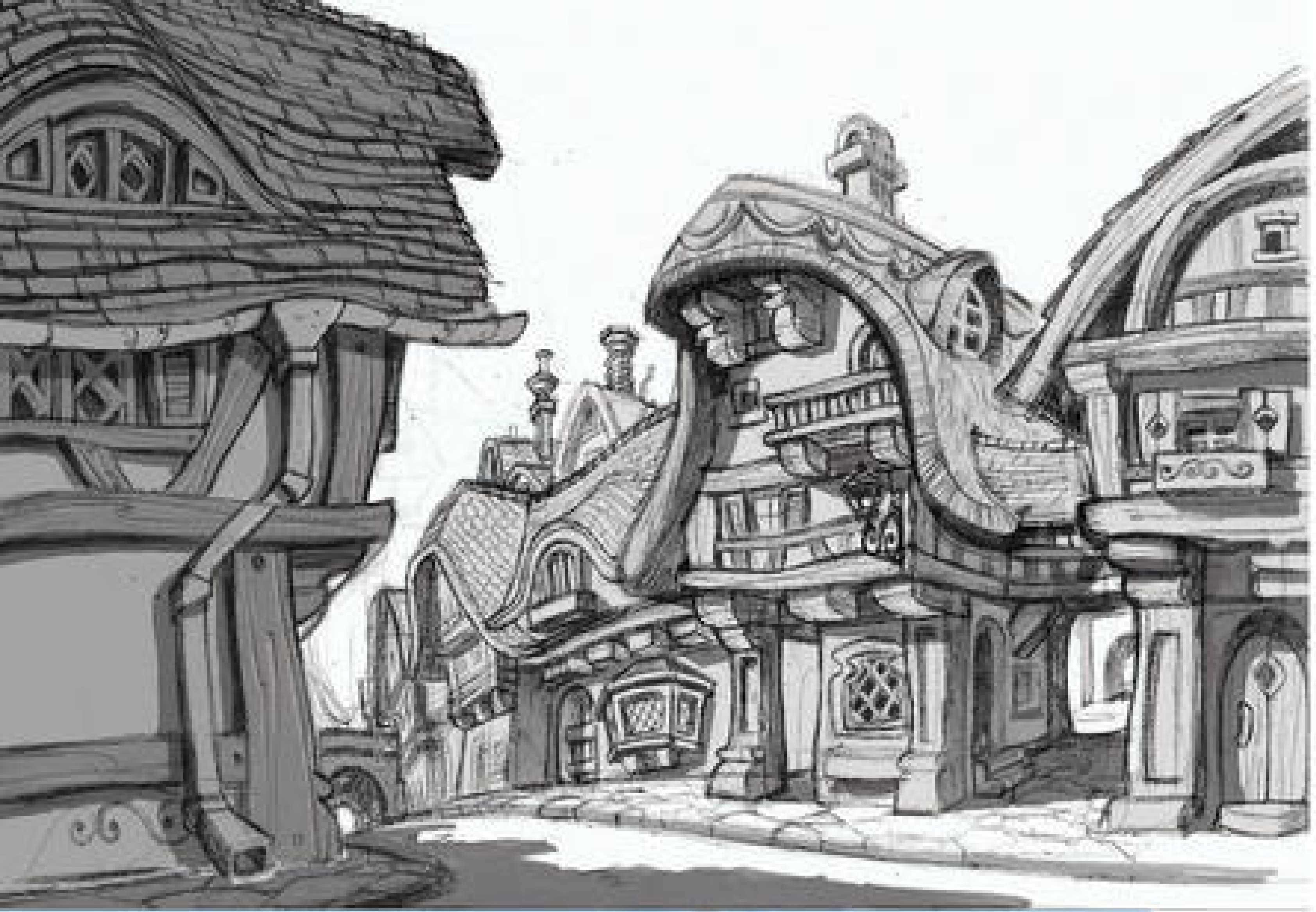
Kevin Nelson | *Digital*



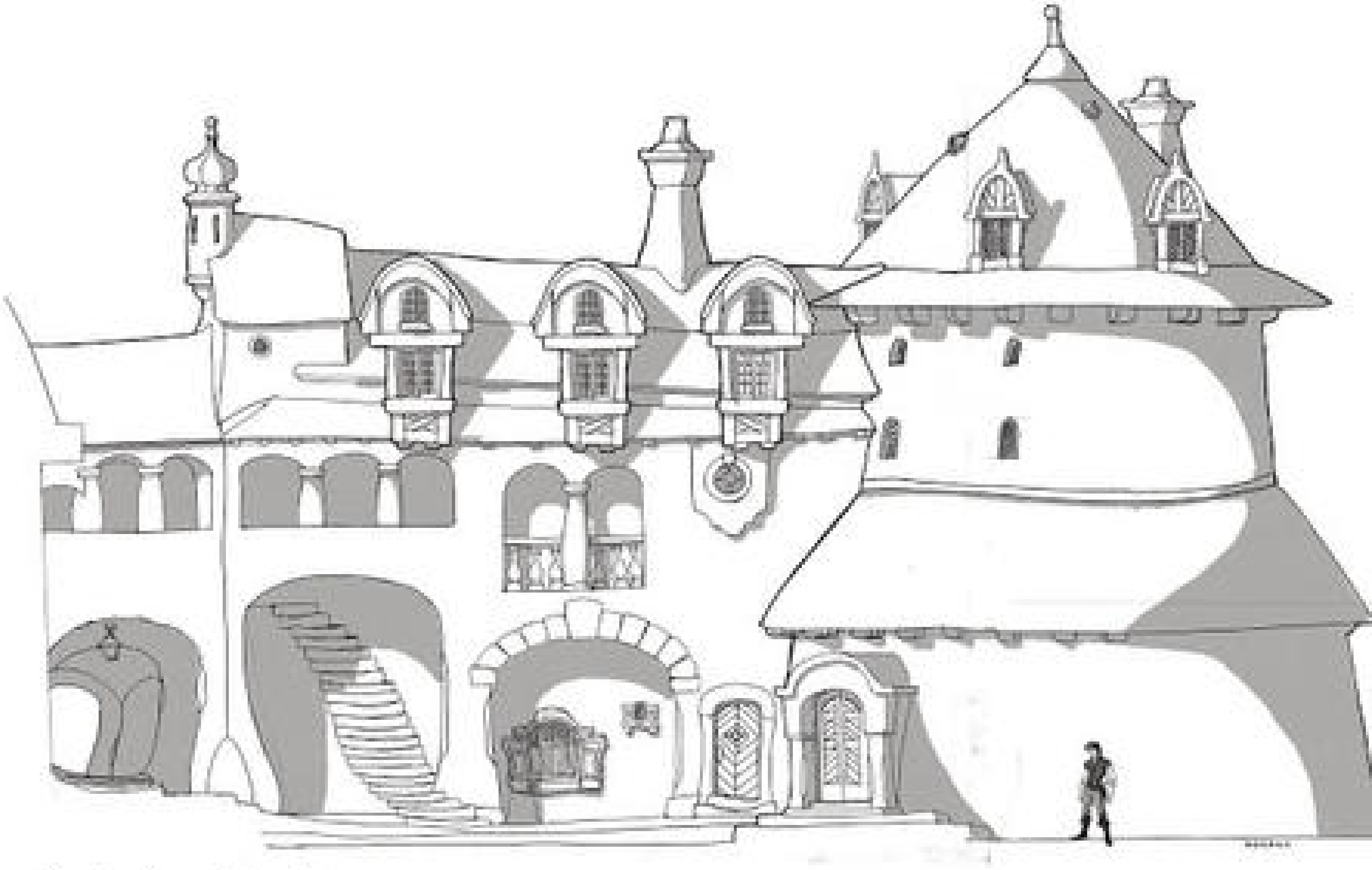
Douglas Rogers | *Graphite*


PLAZA
PARK STEPS
PARK
CANAL WALK

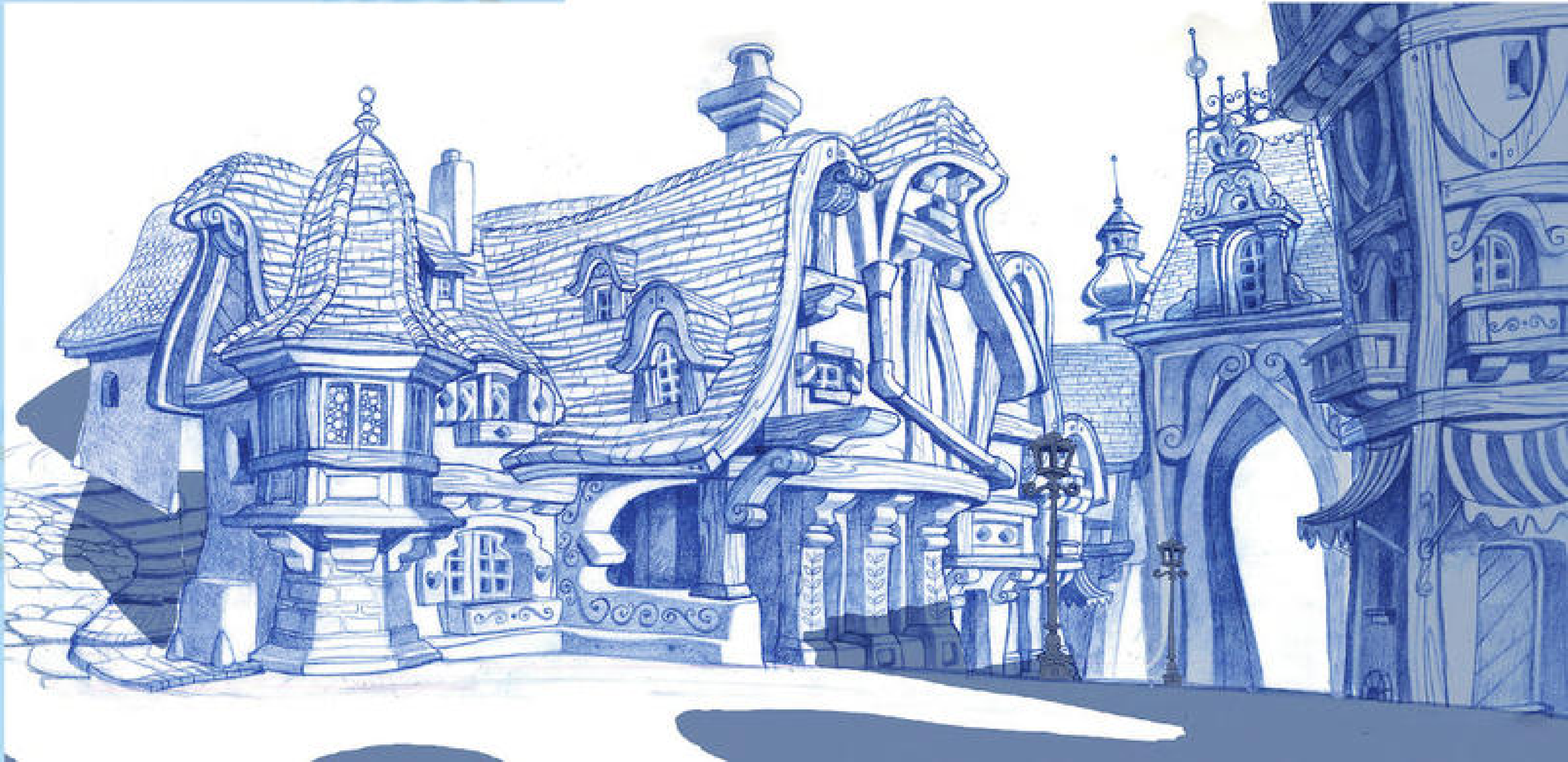
David Womersley | *Graphite*



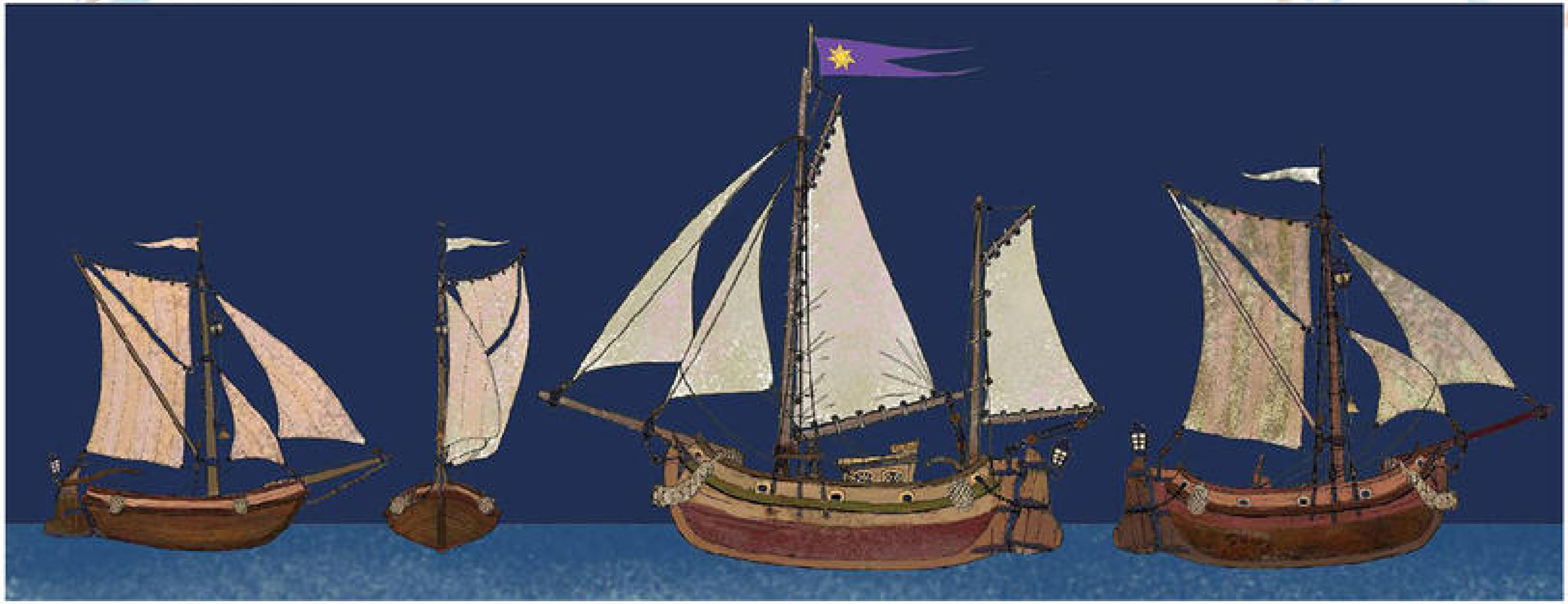
Mac George | *Graphite*



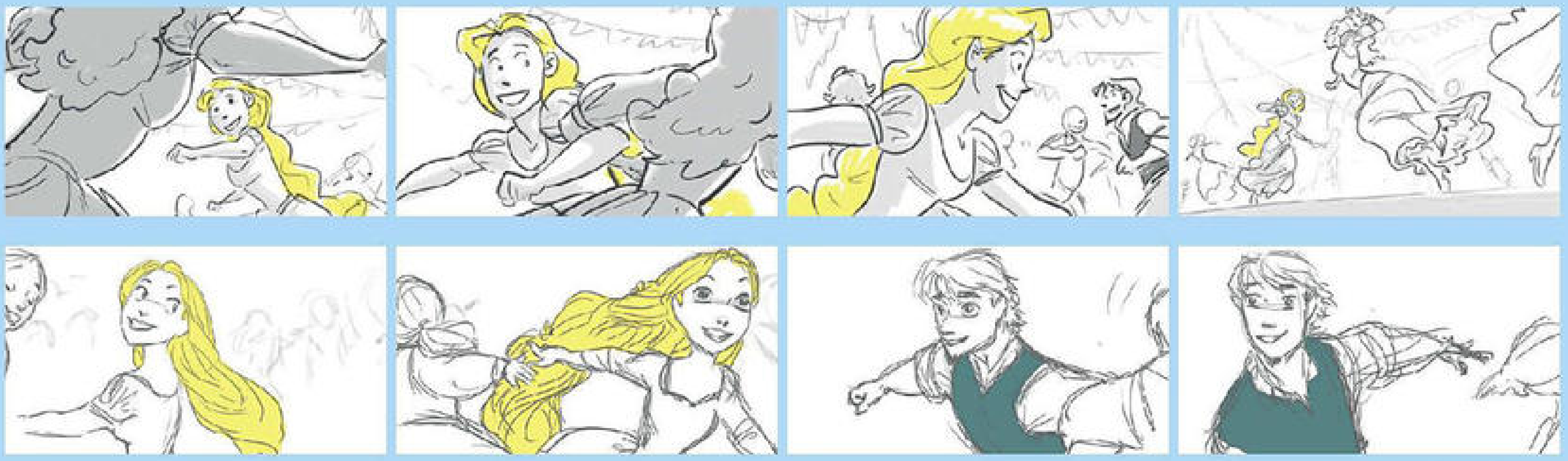
Douglas Rogers | *Graphite*



Mac George | *Graphite*



David Womersley, Scott Watanabe | Digital



Story Boards | **Joe Mateo**, John Ripa | Digital

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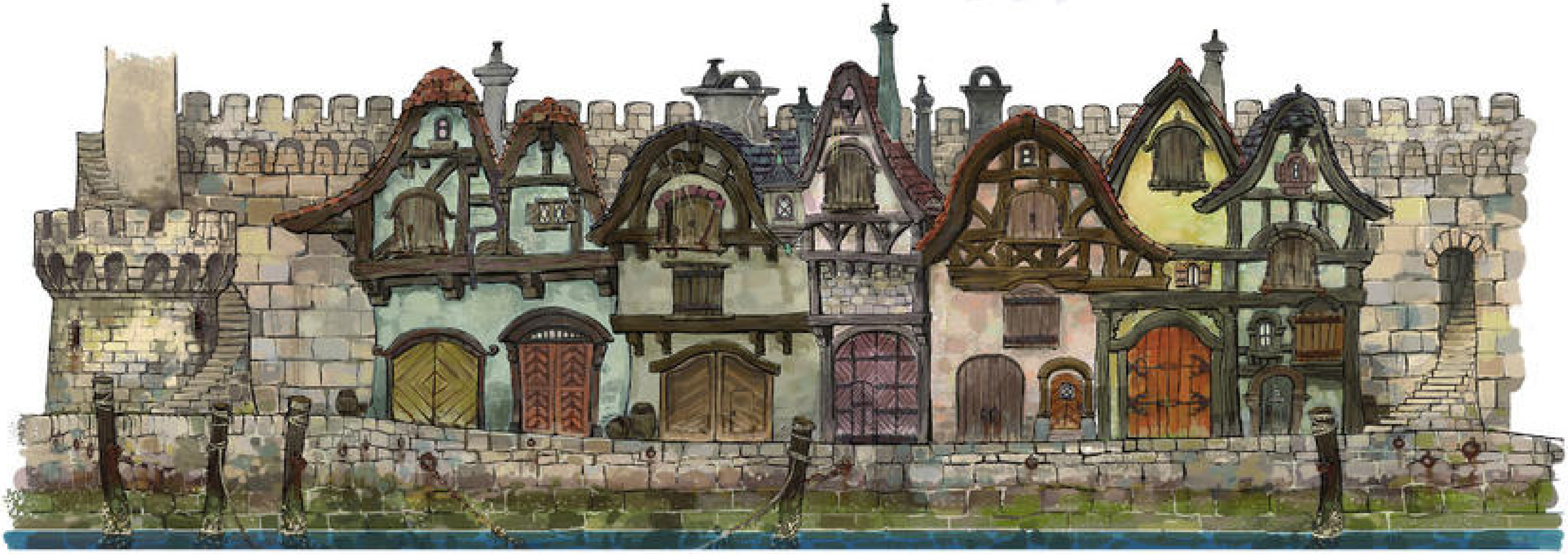
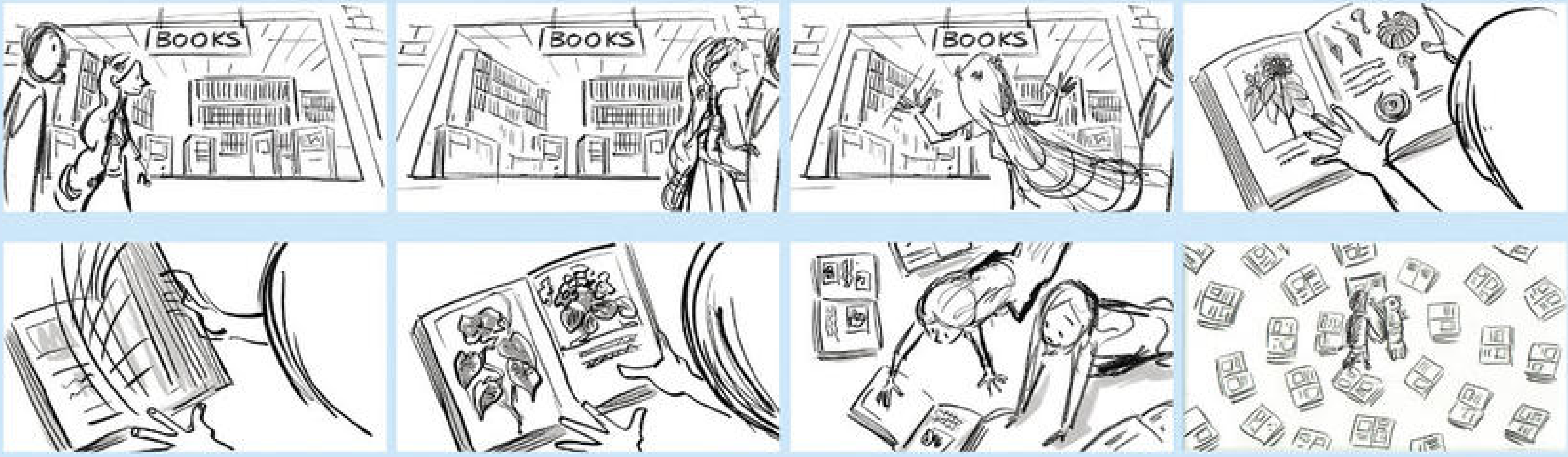
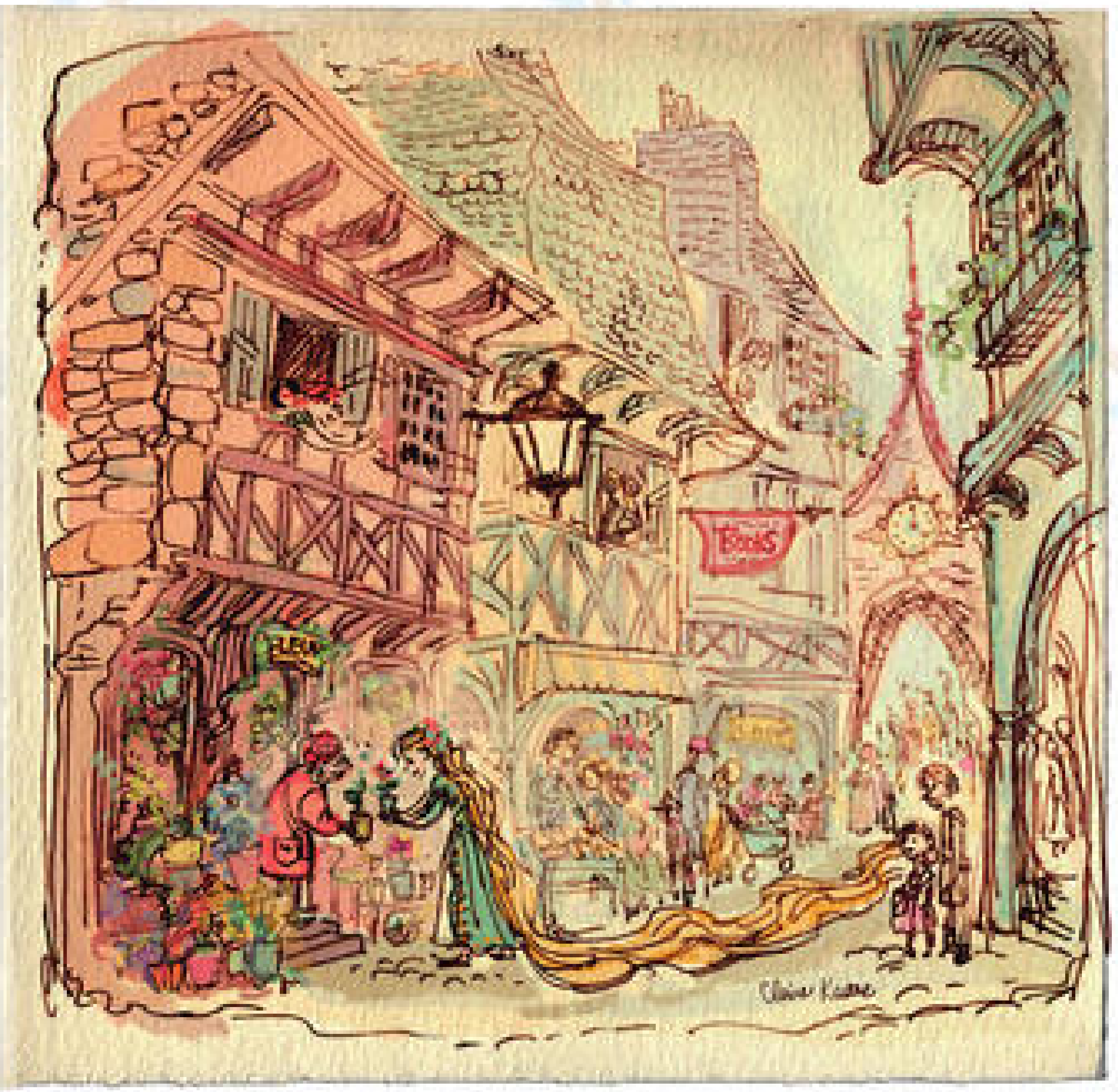
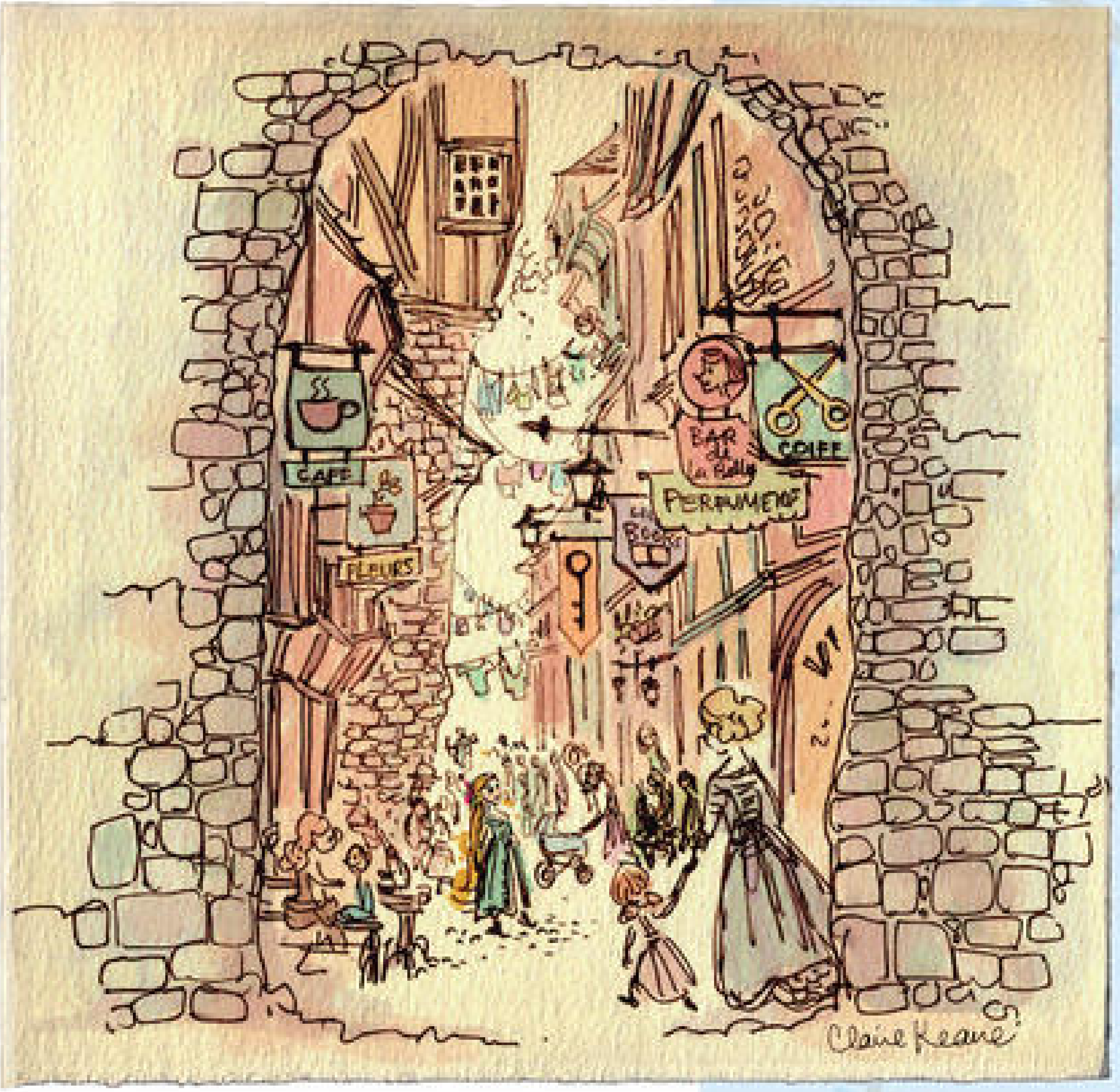


David Womersley, Scott Watanabe | *Digital*

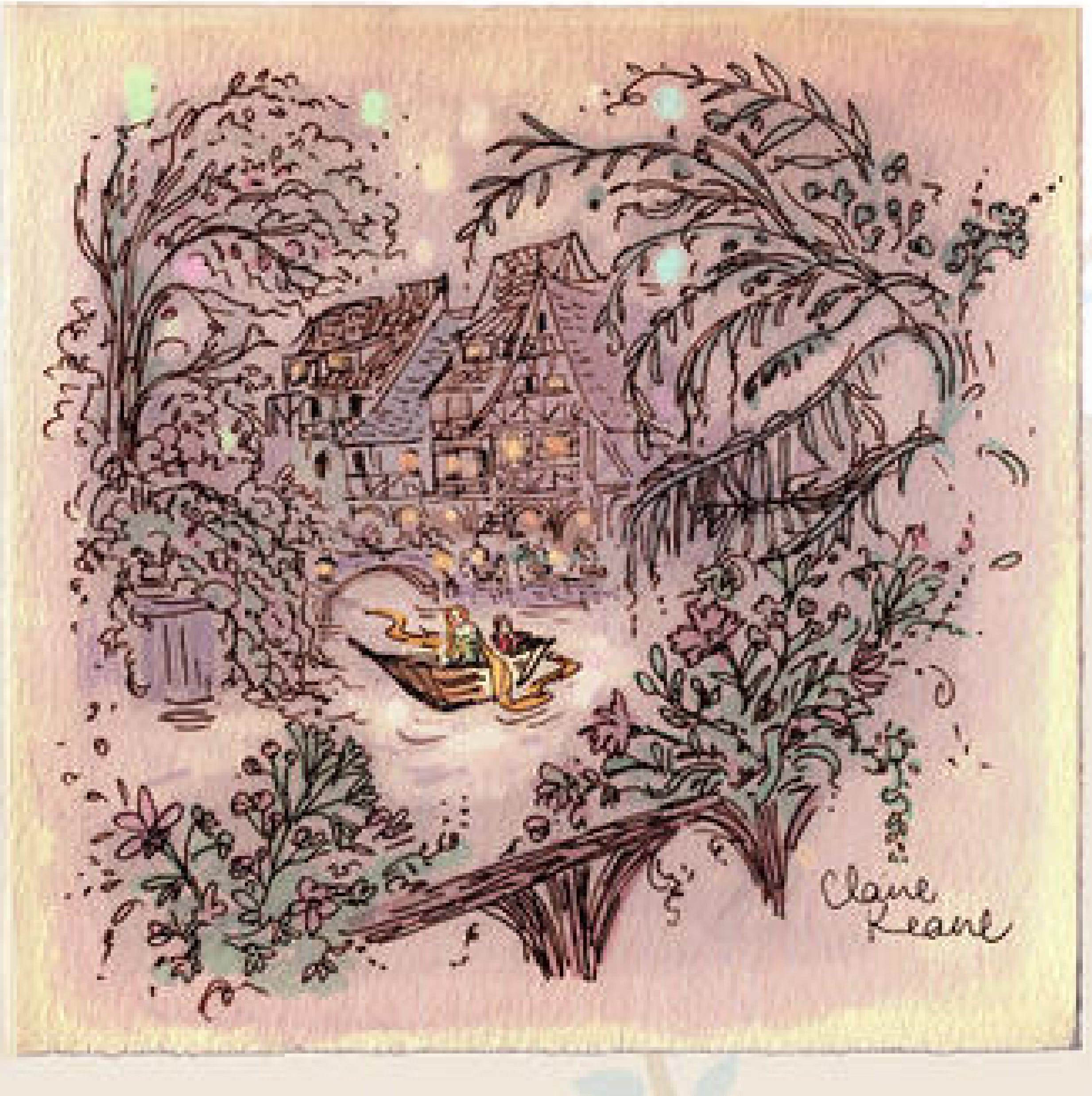

BOOKS
BOOKS
BOOKS

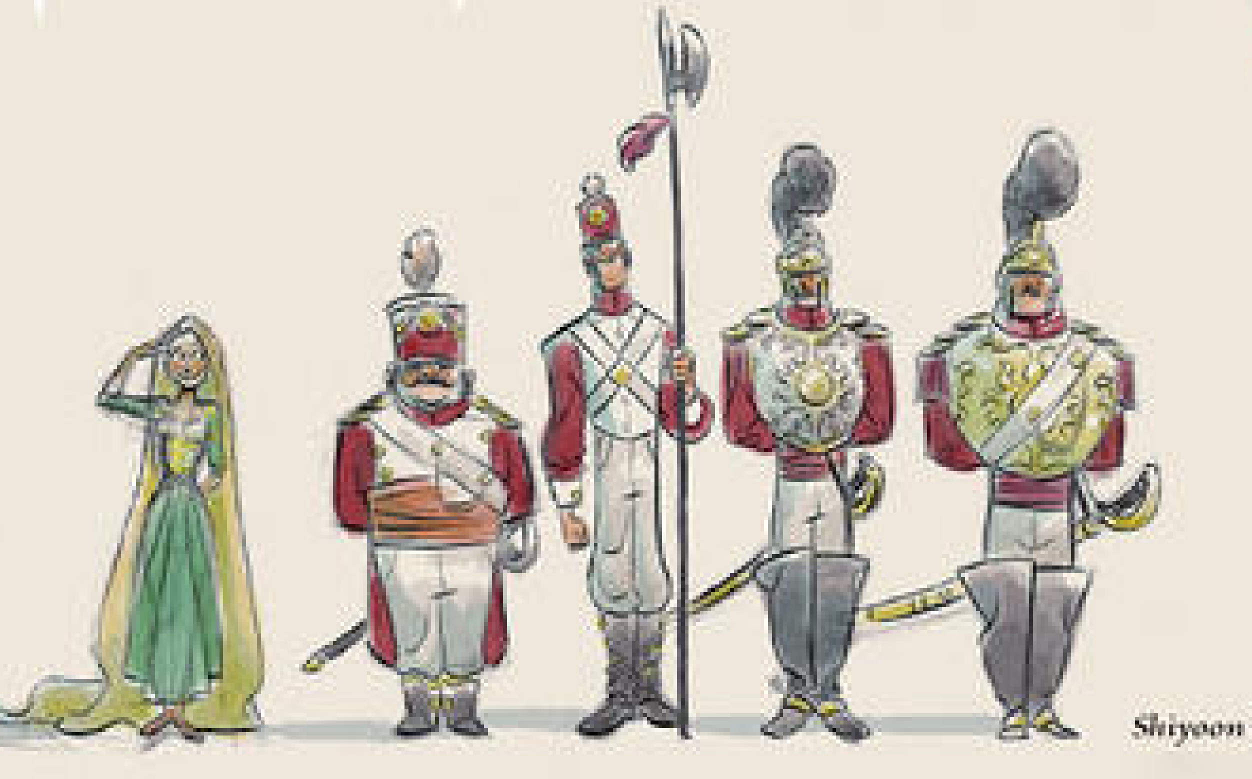
Story Boards | ***Michael LaBash*** | *Digital*



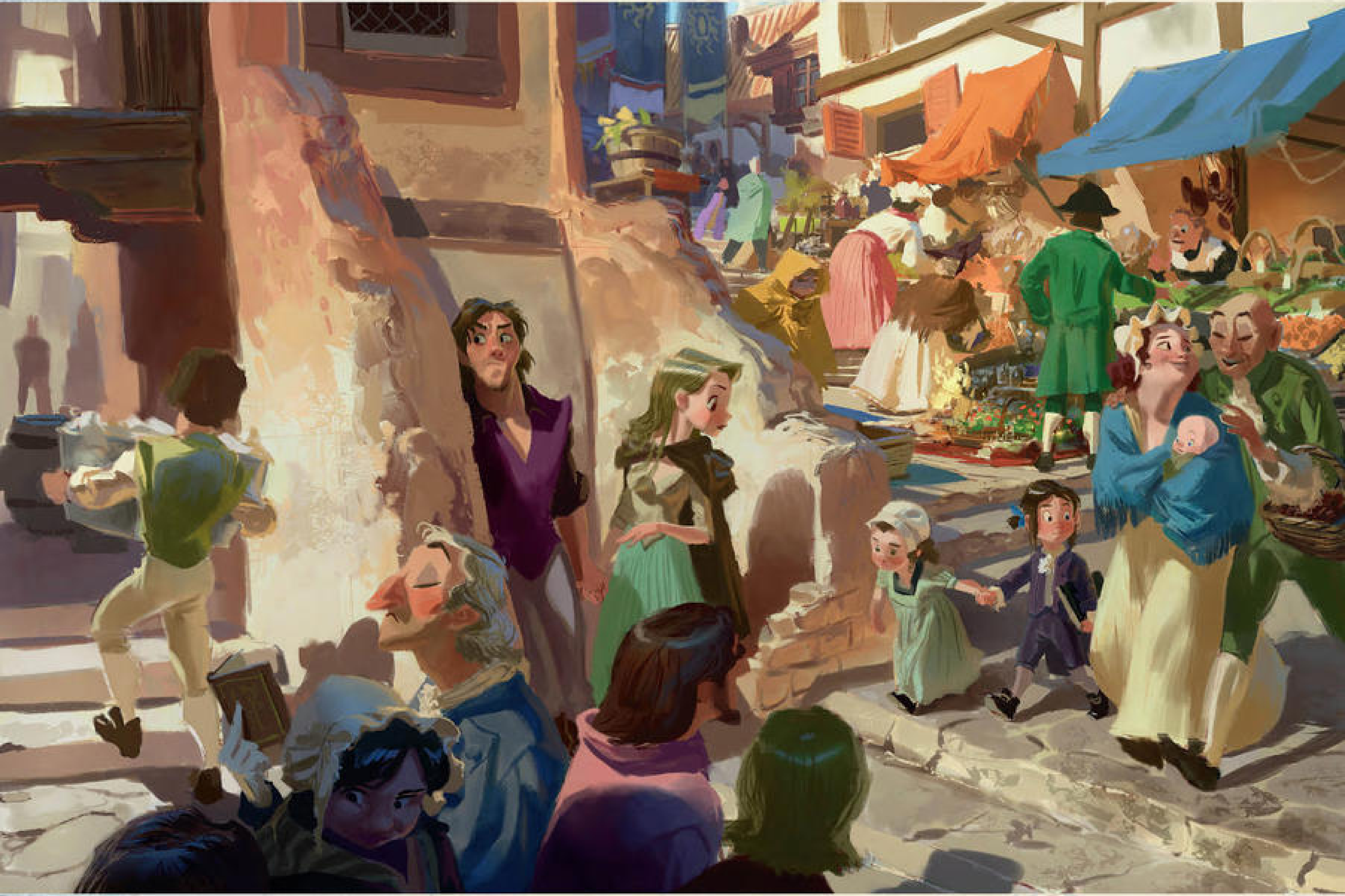

CAFE
FLEURS
COIFFE
PERFUMERIE

Claire Keane | *Digital*

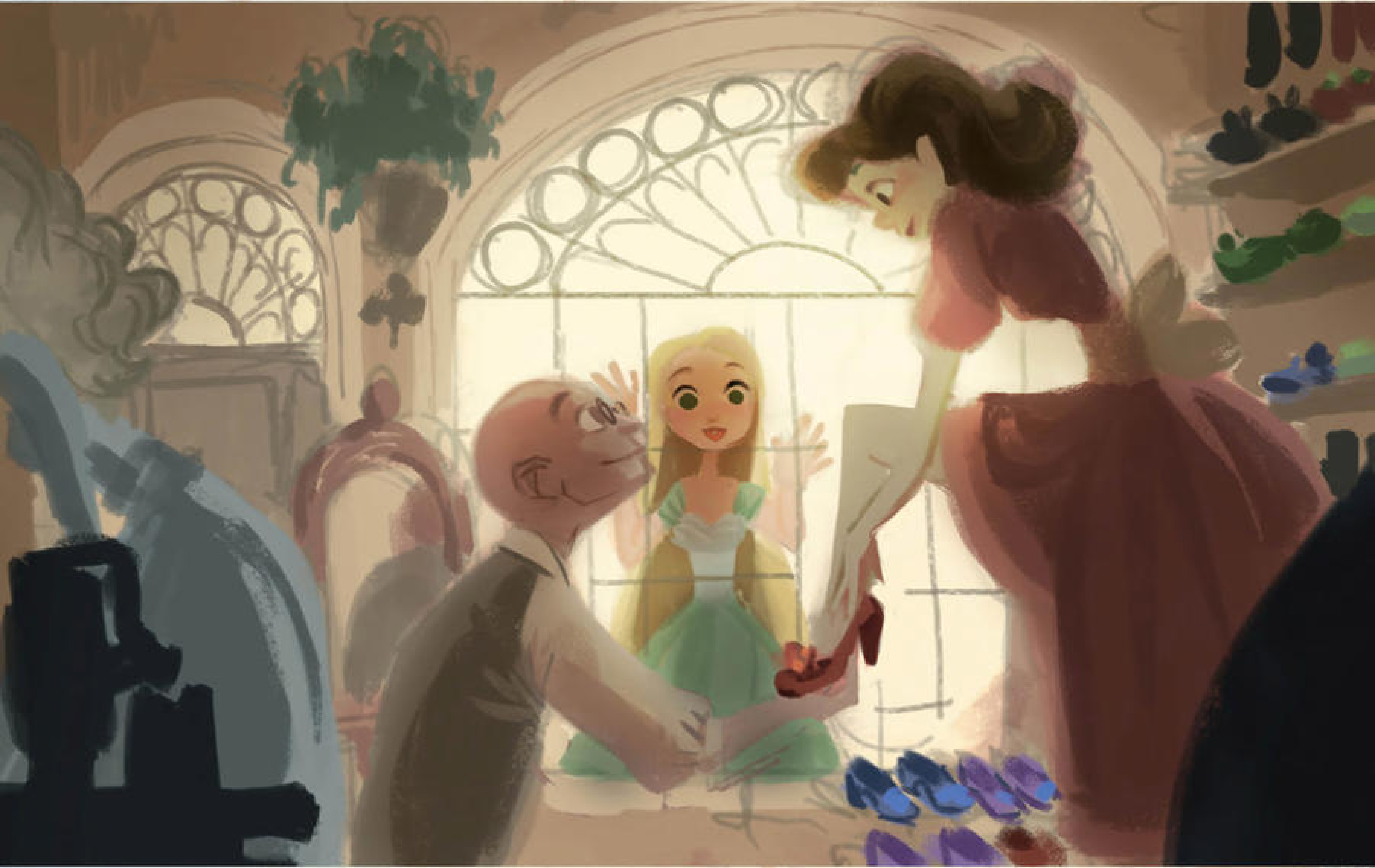




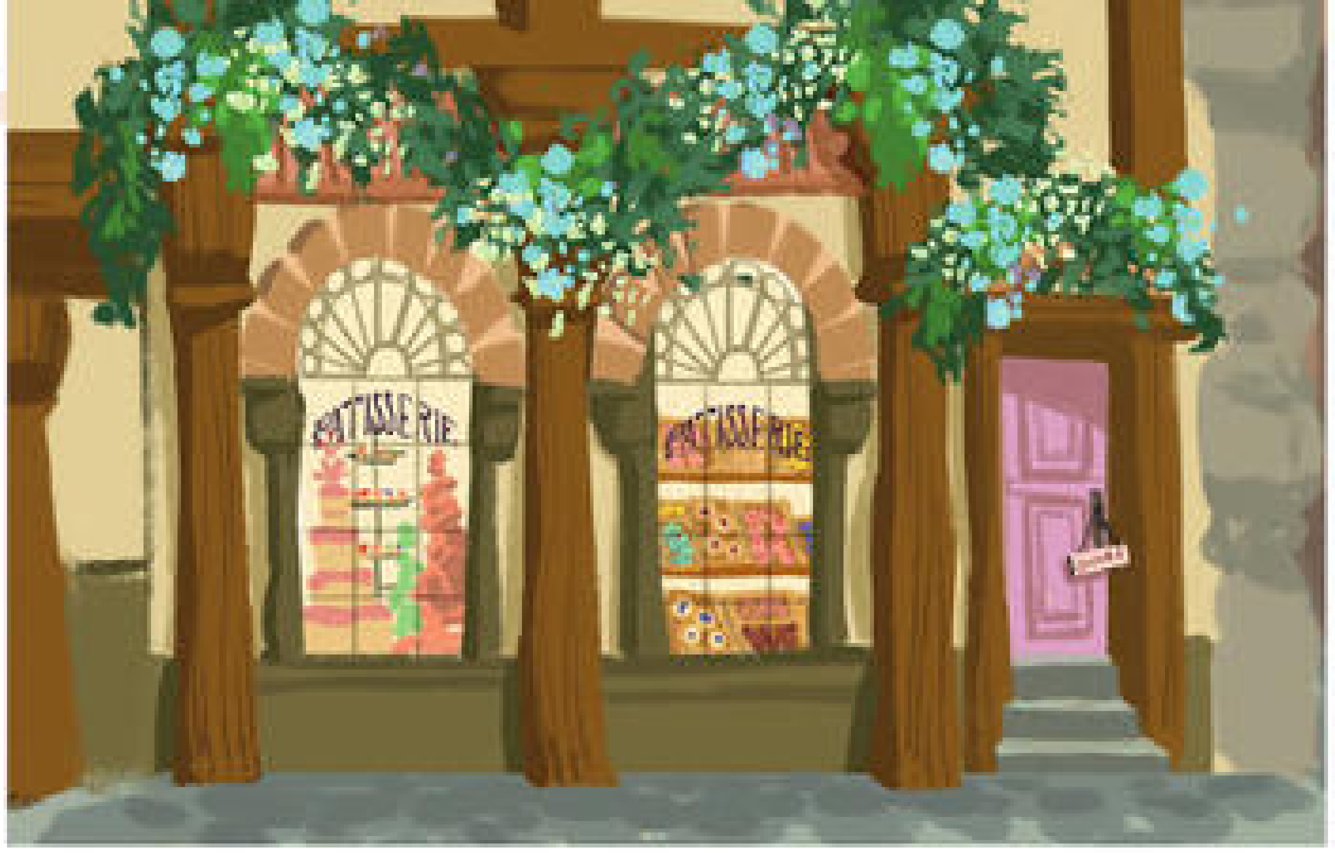
Shiyoon Kim | *Digital*



Paul Felix | *Digital*



Victoria Ying | *Digital*


PATISSERIE
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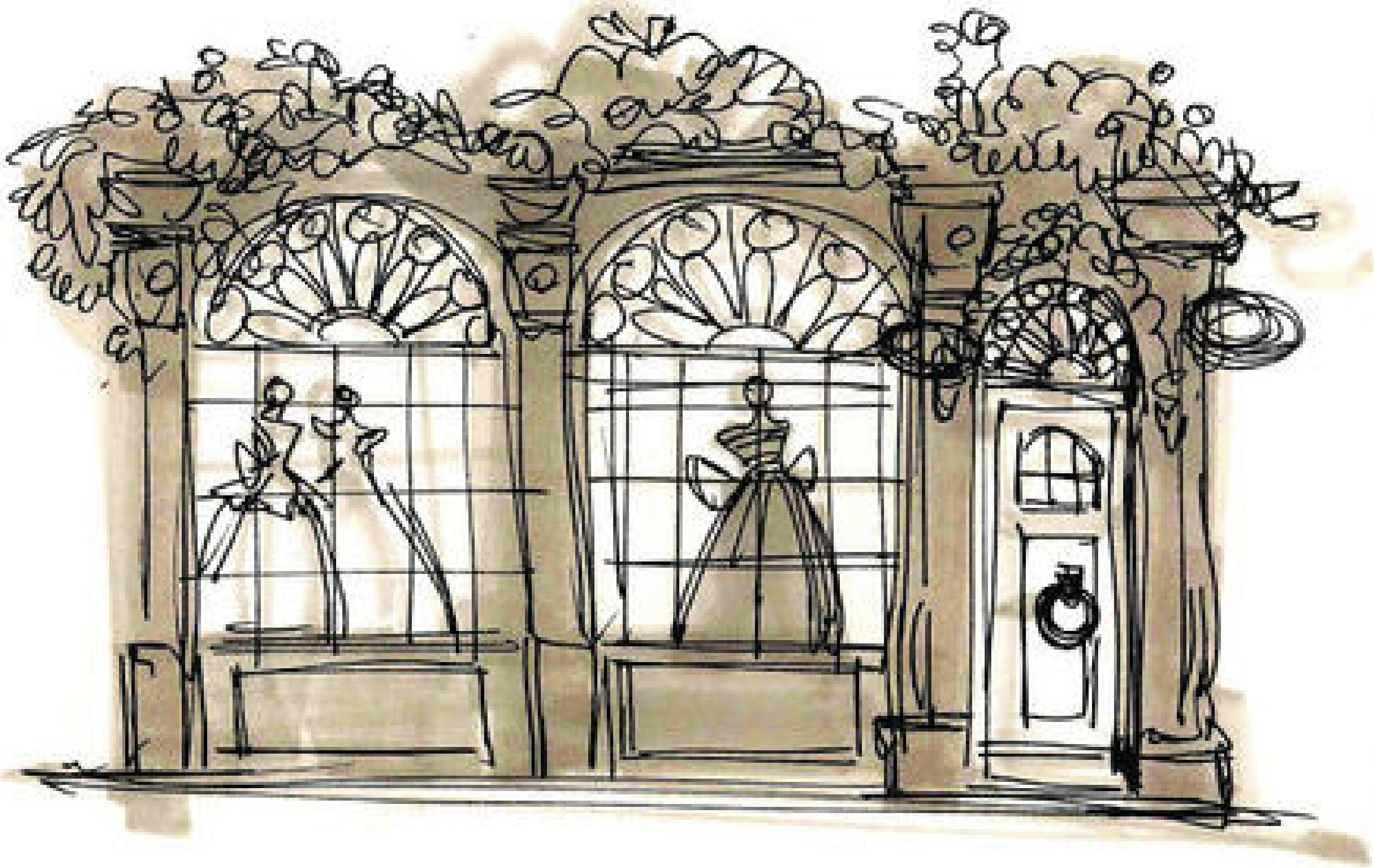
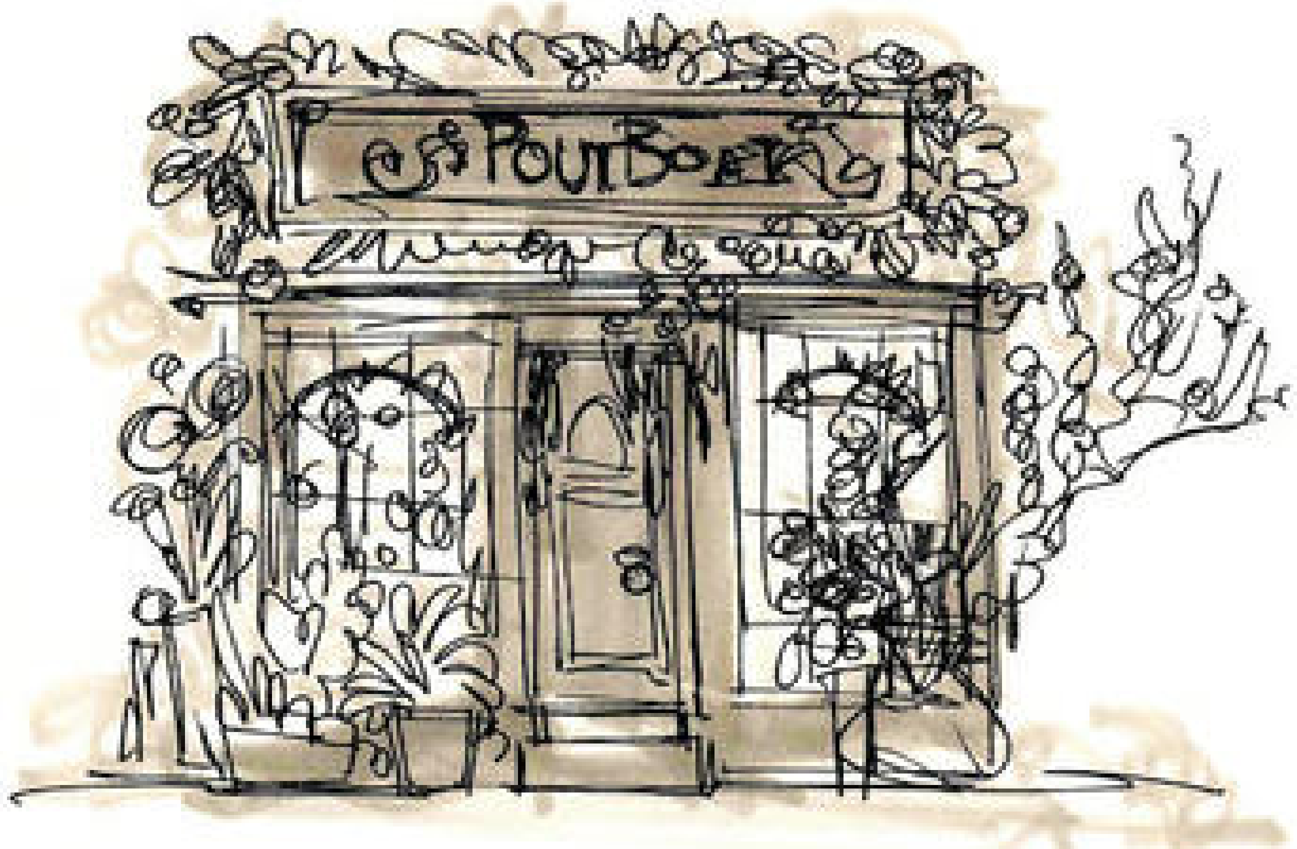
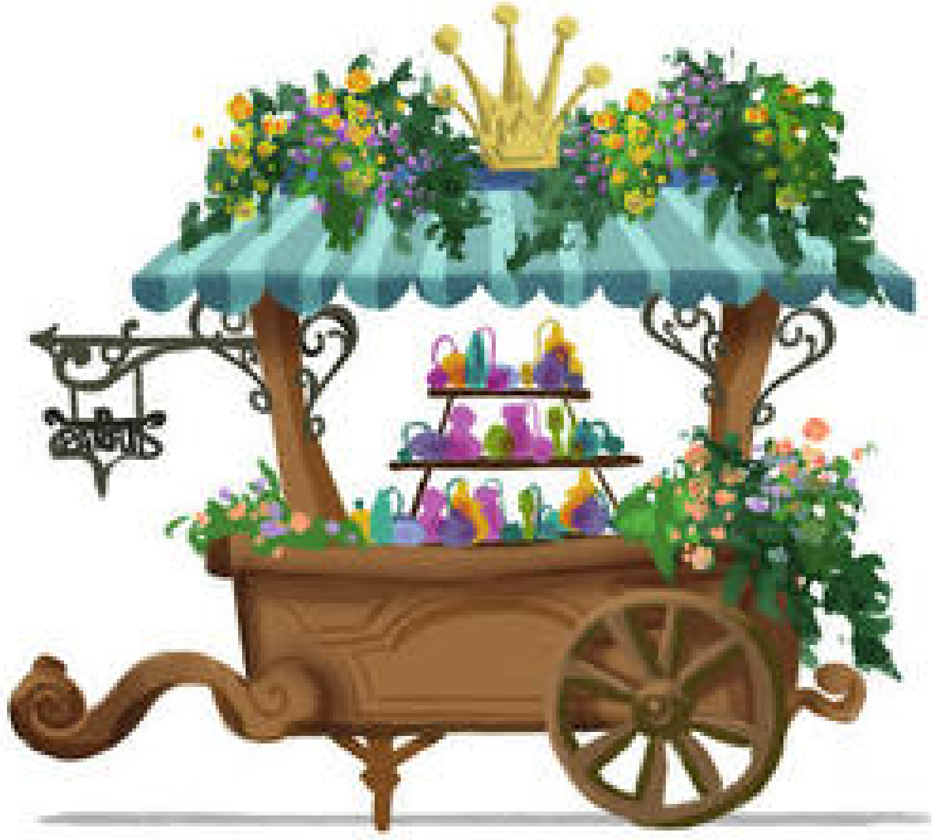
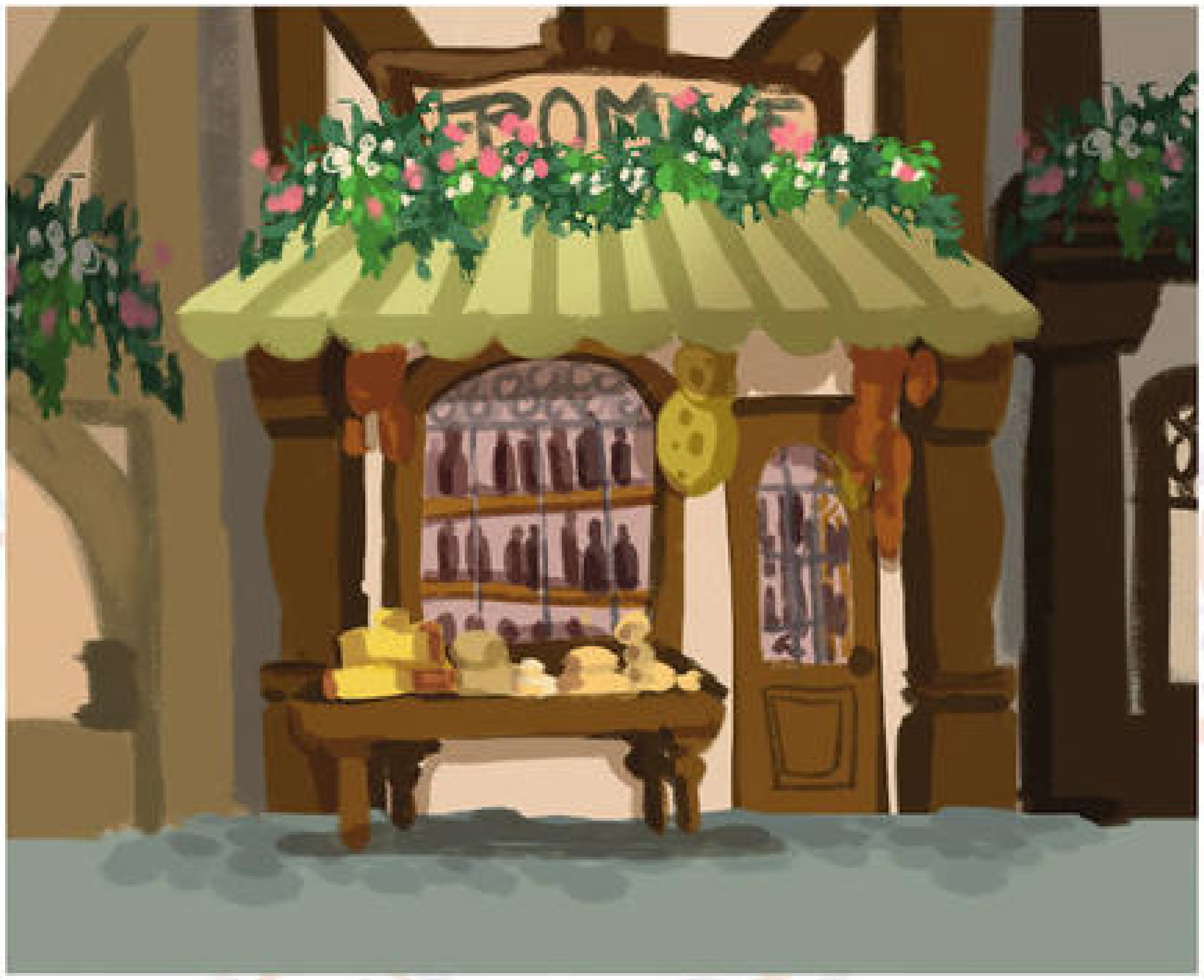
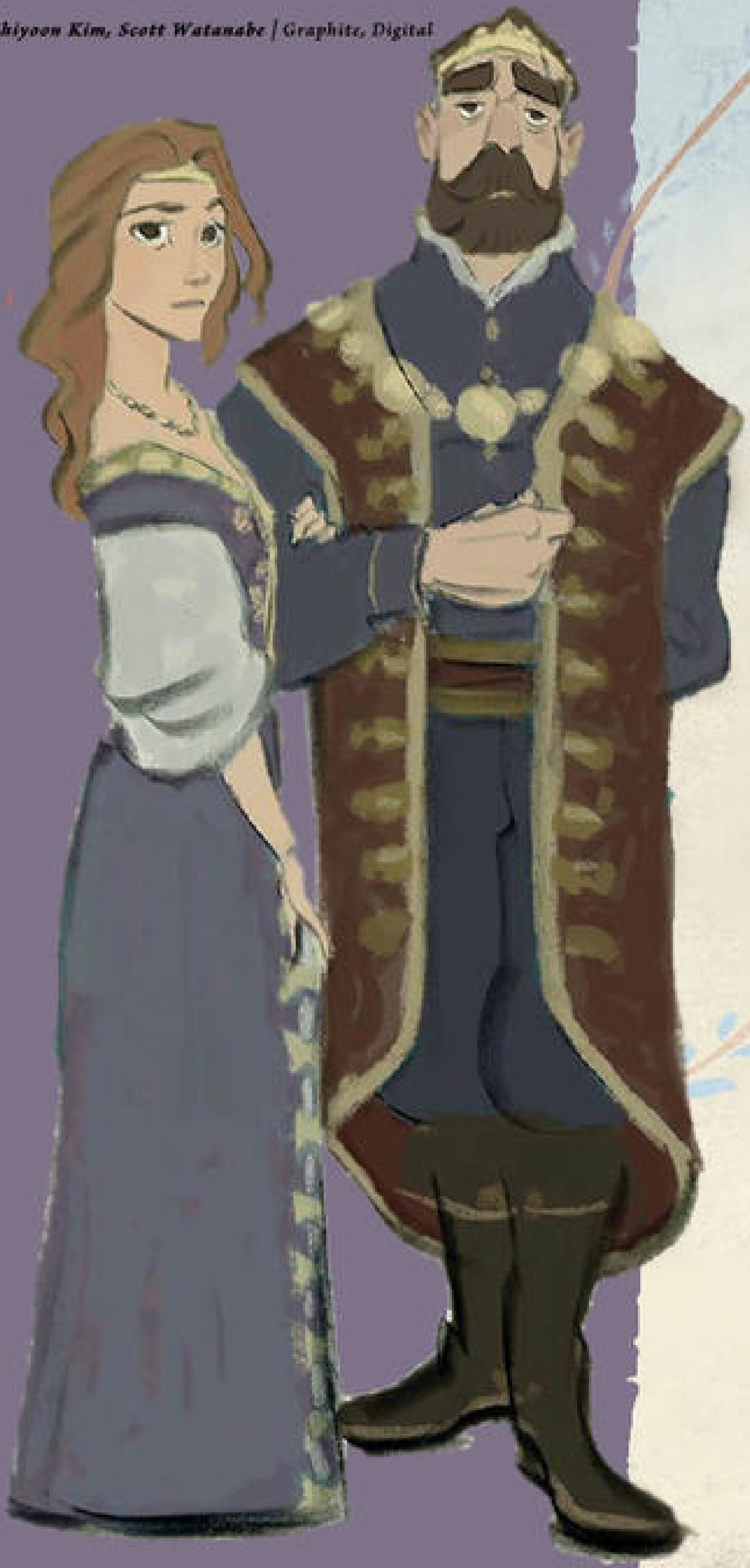








Victoria Ying | *Digital*



Shiyoon Kim, Scott Watanabe | Graphite, Digital

The King and Queen

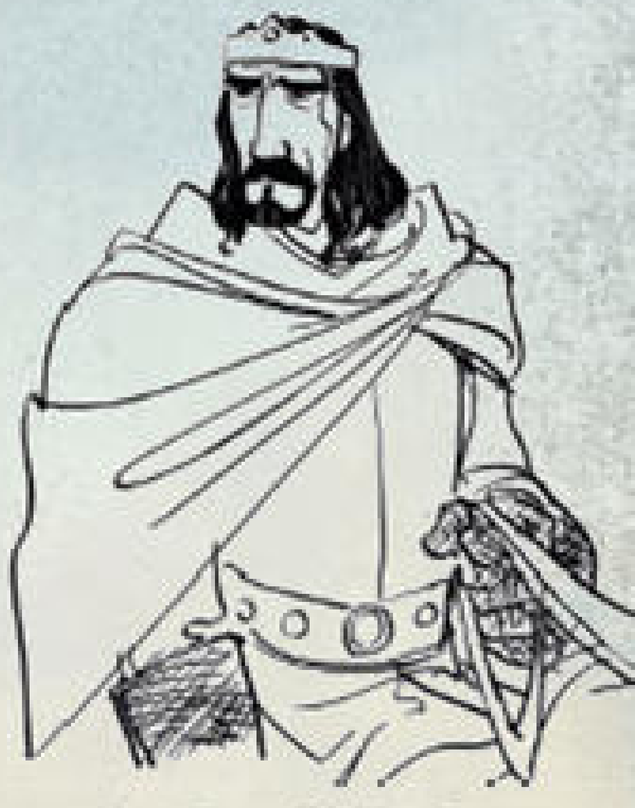
Royalty and Loyalty

The King and Queen, Rapunzel's parents, represent a degree of difficulty inverse to their screen time. Their daughter is kidnapped, but they are technically to blame for the crime. They must be presented as caring and loving parents and monarchs; but they have the least opportunity in front of the audience to create any impression.

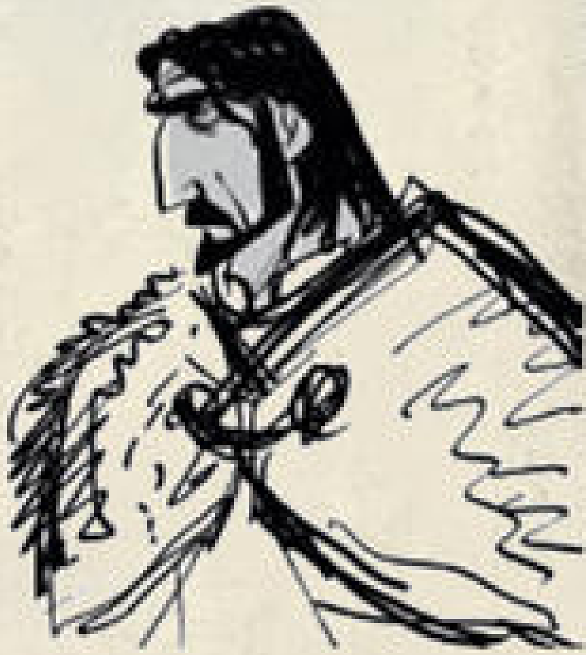
Jin Kim says, "It was one of the hardest designs, even though they have a very short appearance in the movie. Still, you've got to make it right, even though it's about a second in the movie. The characters have to show their sorrow, their bitterness; just in the way they look."

With the monarchs, part of the communication of character comes through their costumes. Doug Rogers explains, "Their costumes are actually an older period than Rapunzel's. Because they're carrying on the heritage of their country, we wanted them to be able to tie back into something that showed a past period and a tradition."

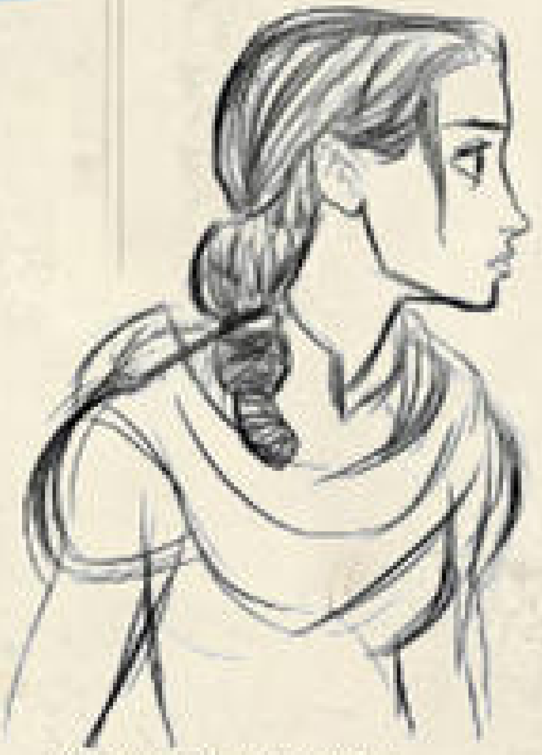
Family resemblance was also taken into account. "The King and Queen have to look like Rapunzel," Jin Kim says, "so the audience will know right away that they are Rapunzel's parents. I did the Queen design a long time ago, but it didn't quite work, because Rapunzel was not done at the time. So we had to wait until the Rapunzel design was finished and try again."



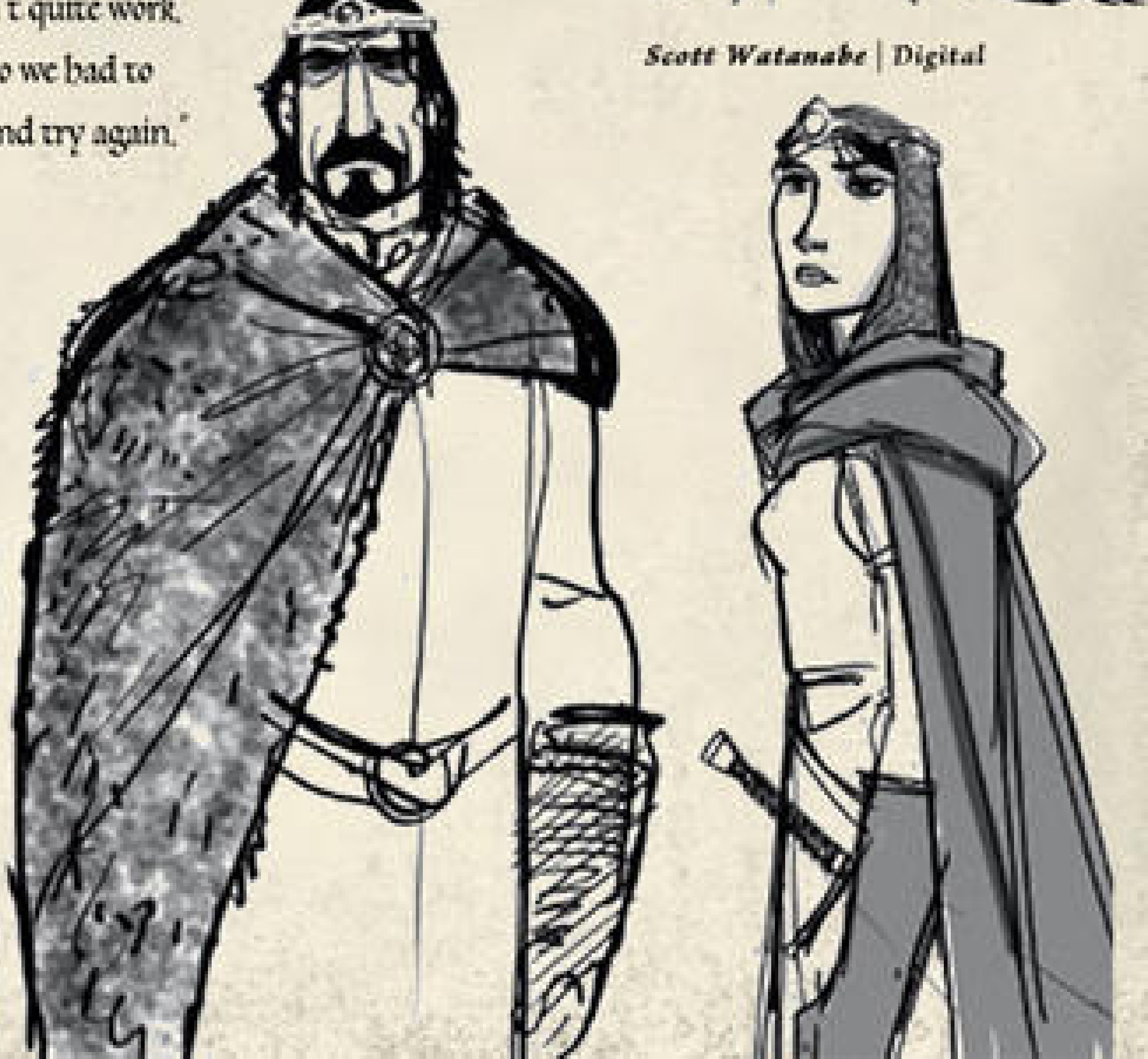
Scott Watanabe | Digital



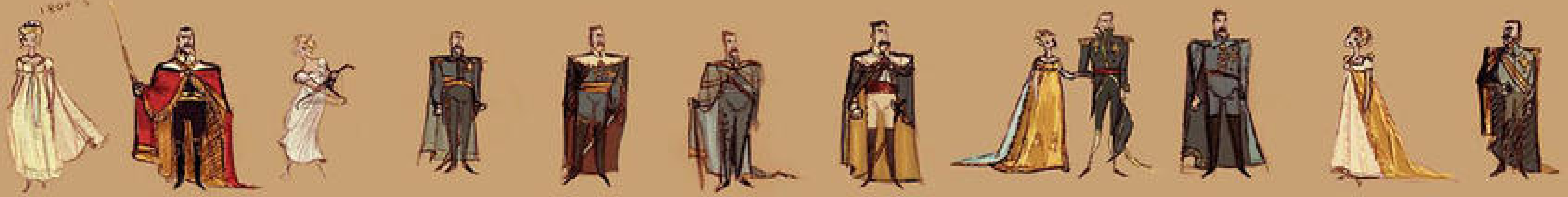
Scott Watanabe | Digital

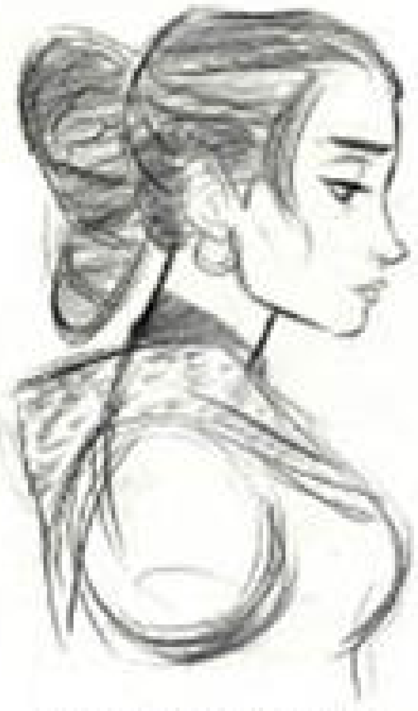


Shiyoon Kim | Graphite



Jin Kim | Digital





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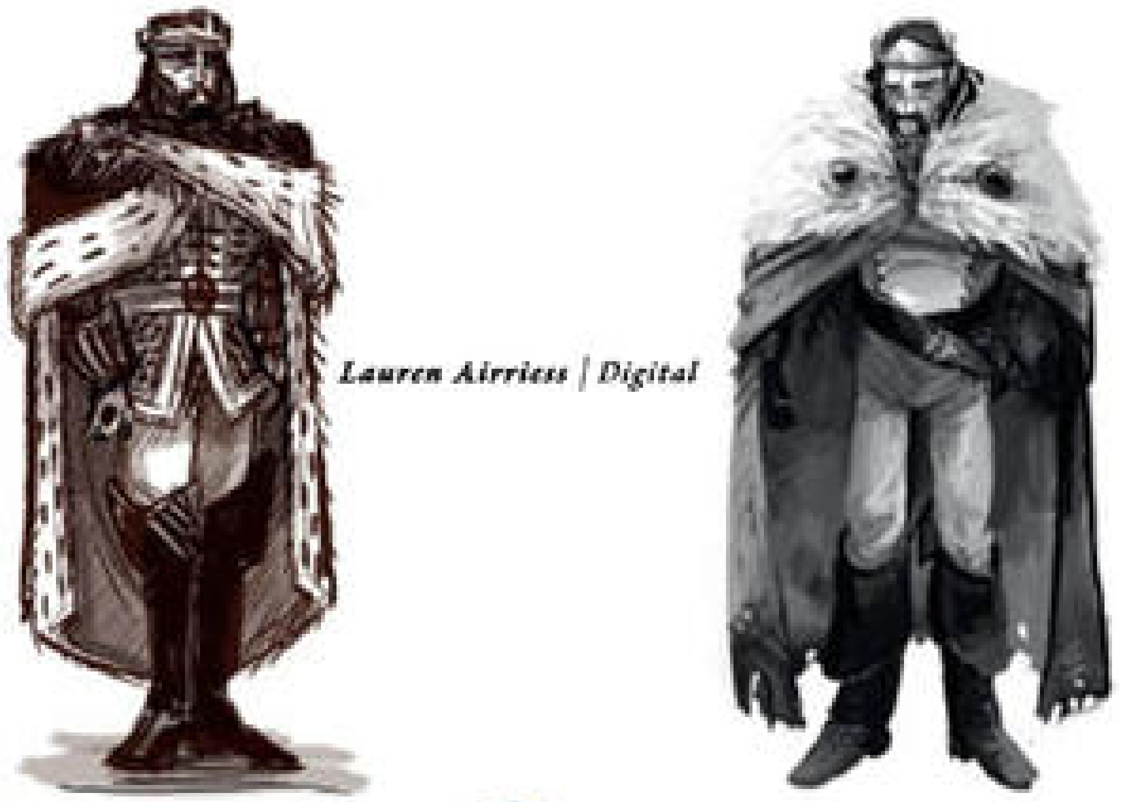
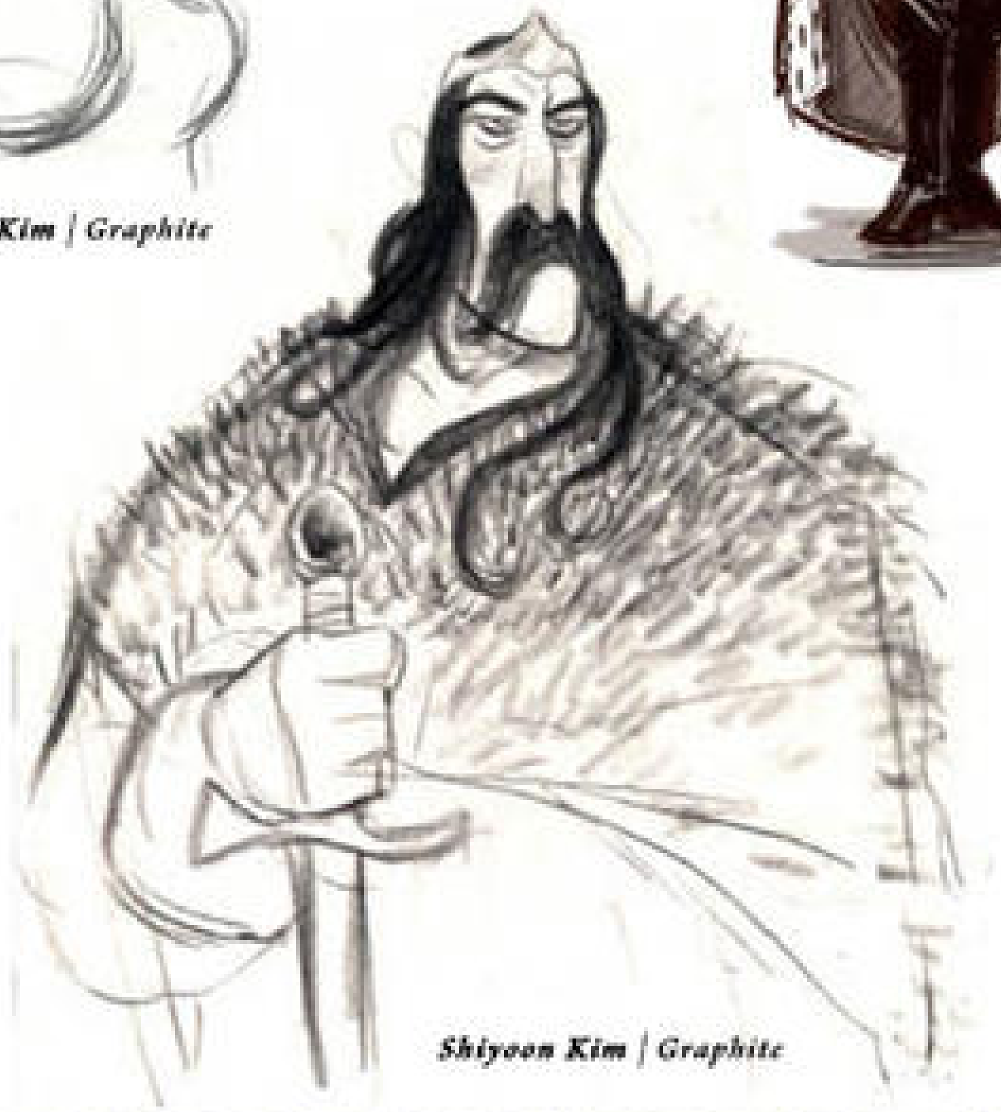


Lauren Airriess | Digital



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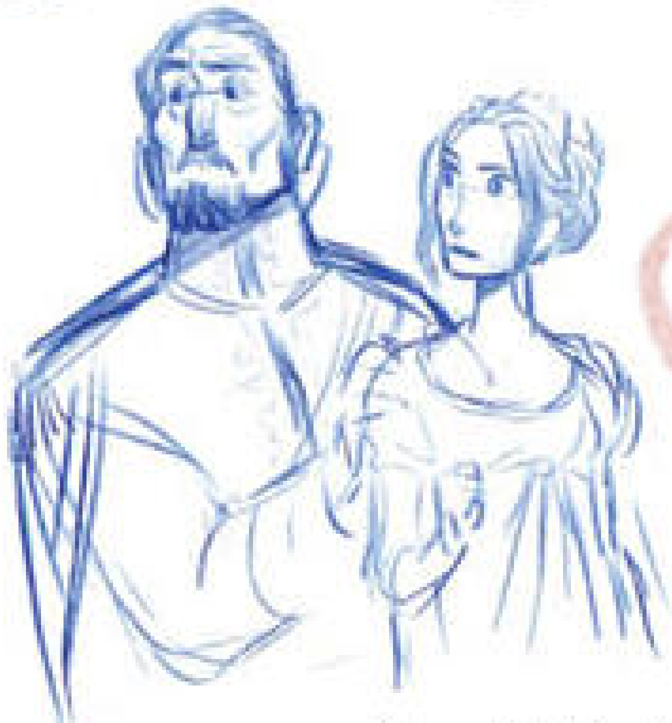

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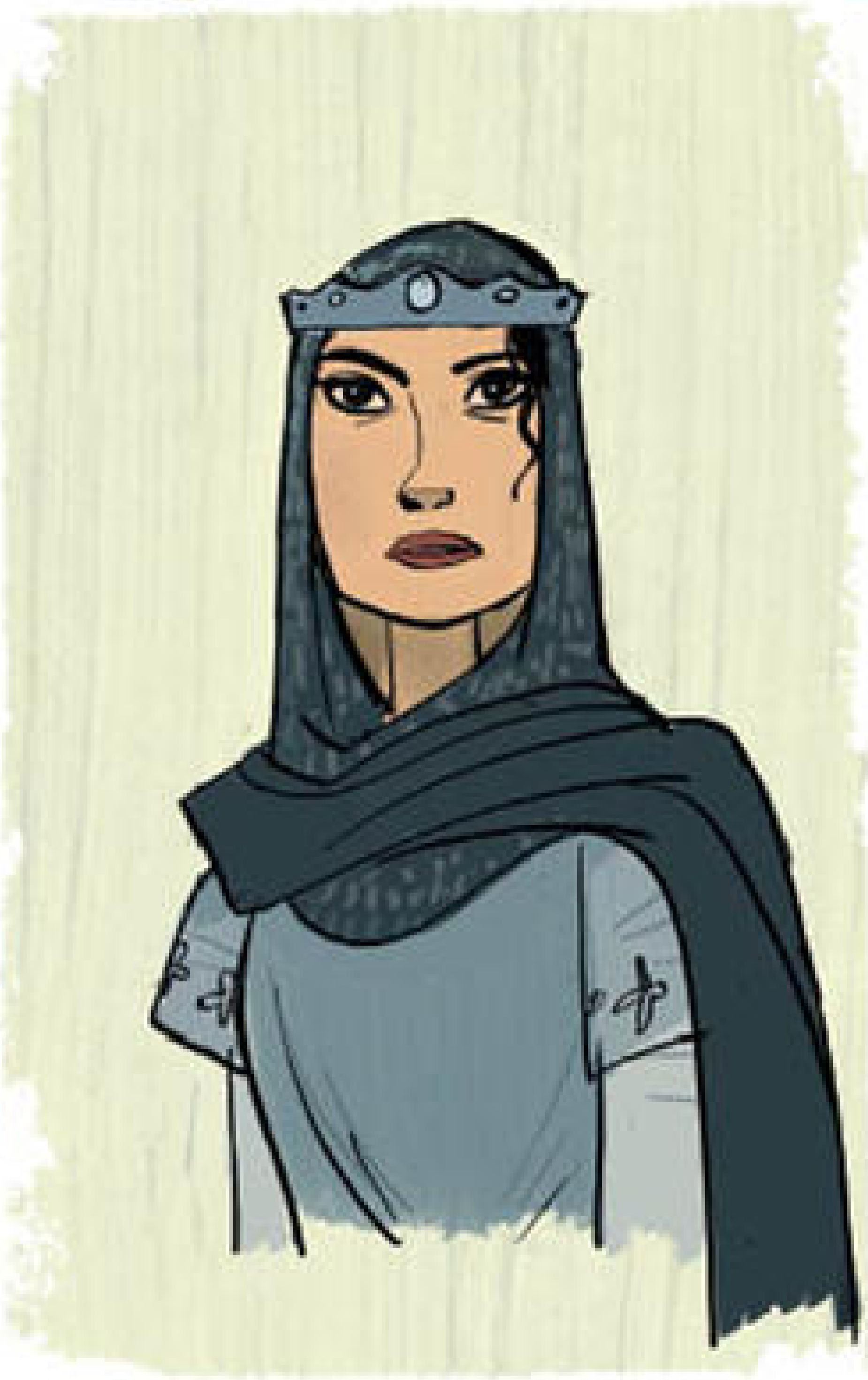
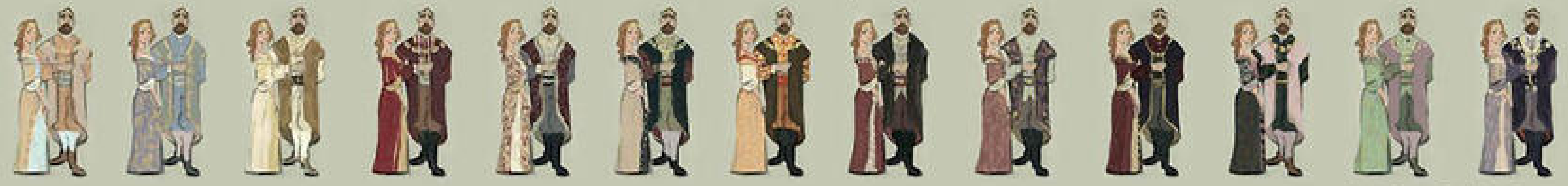
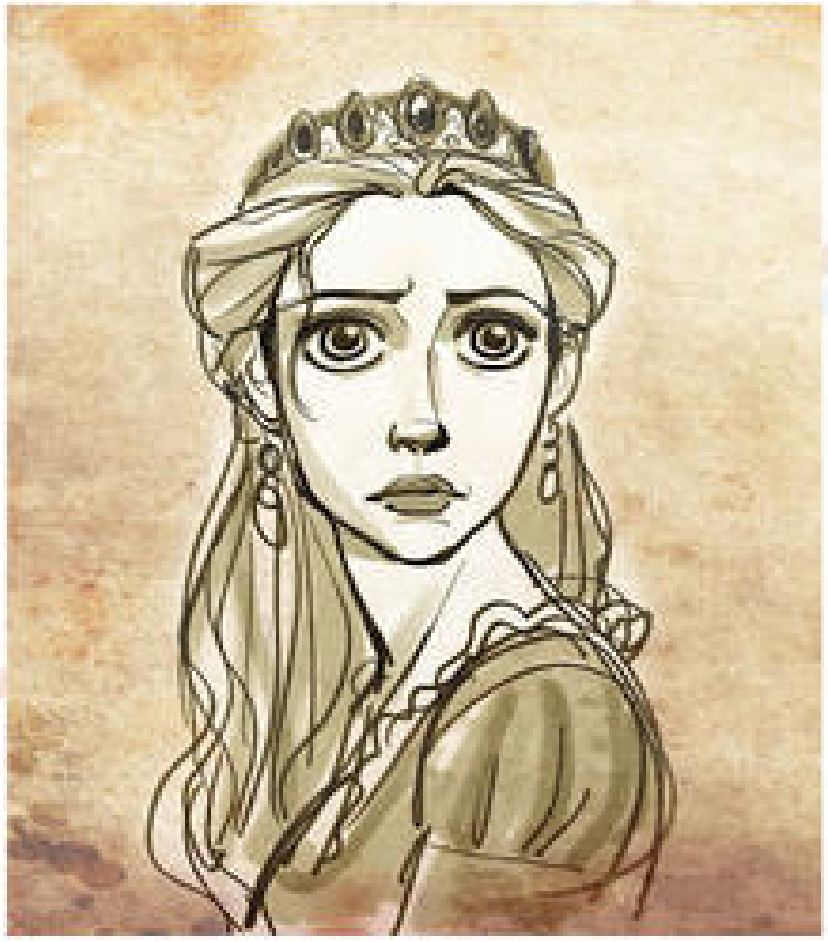


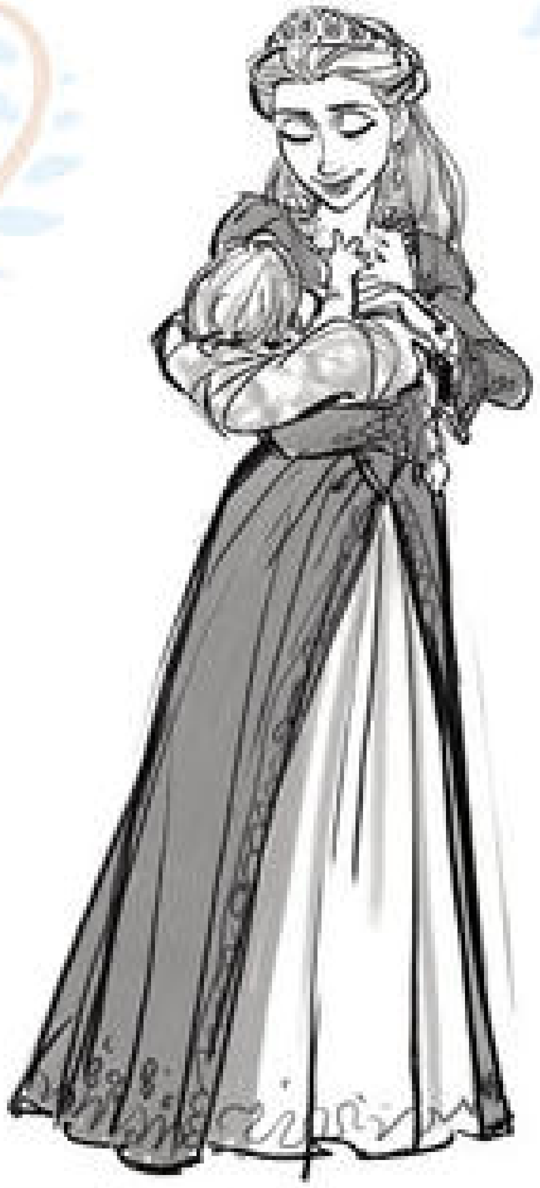
Jin Kim | Digital



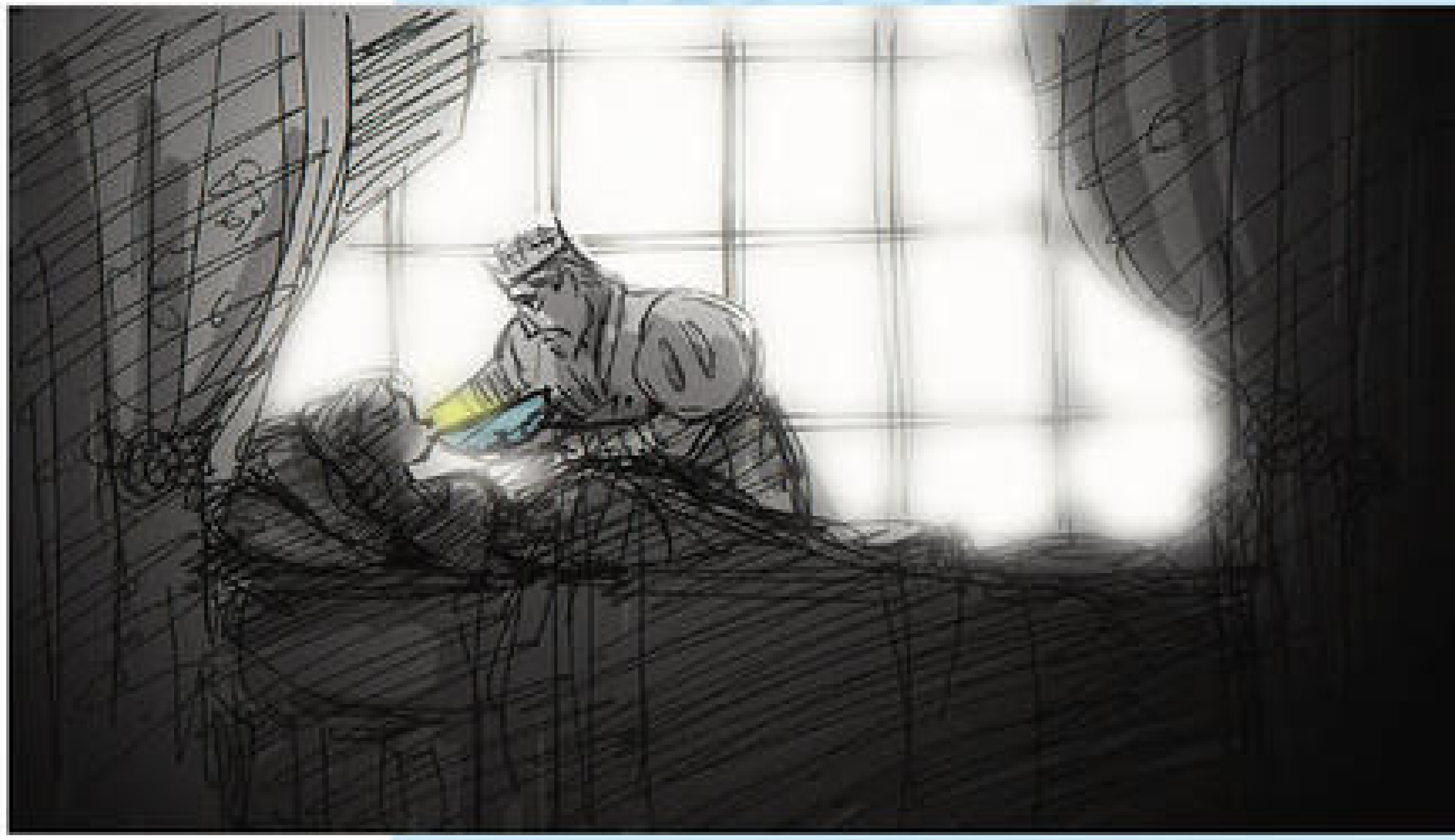
Scott Watanabe | Digital



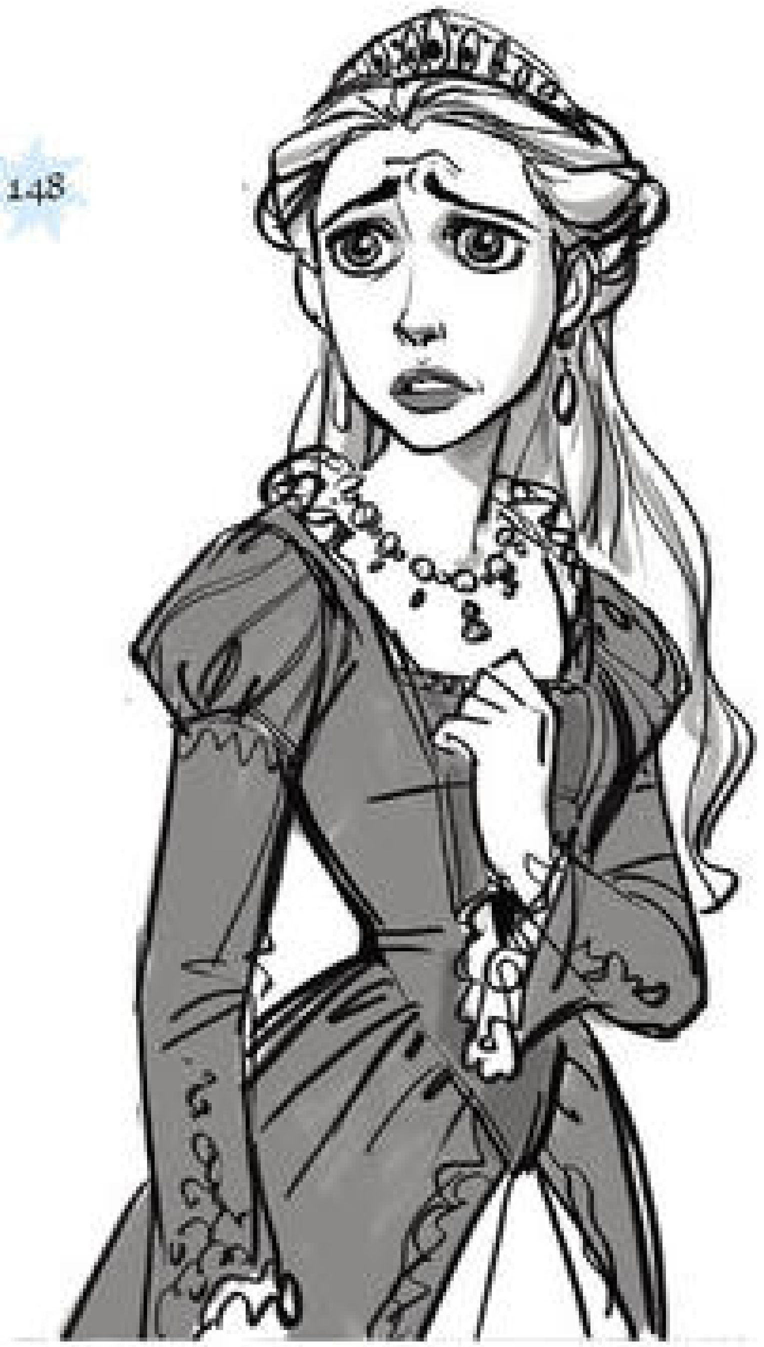
Jin Kim | *Digital*



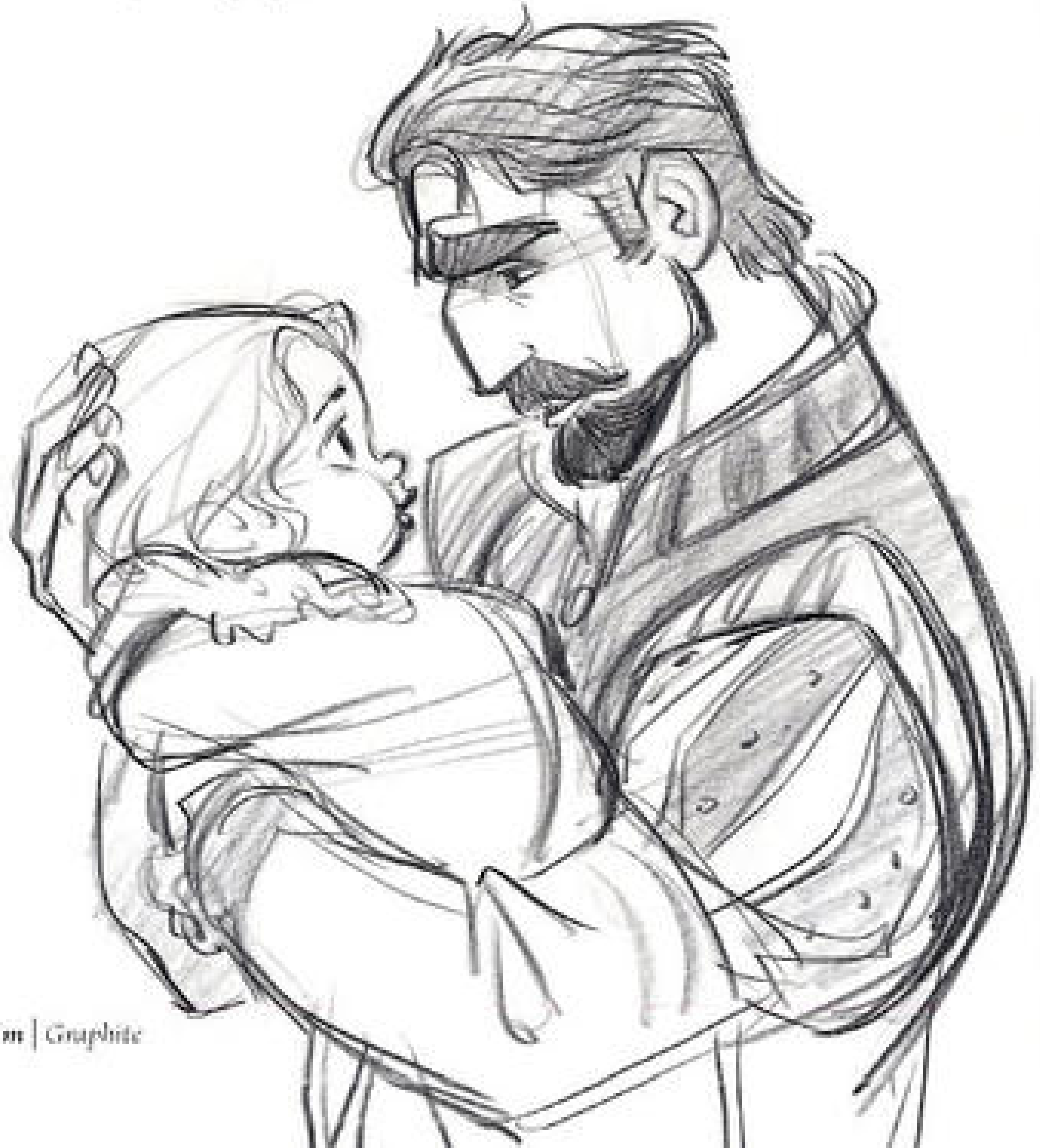
Jin Kim | *Digital*



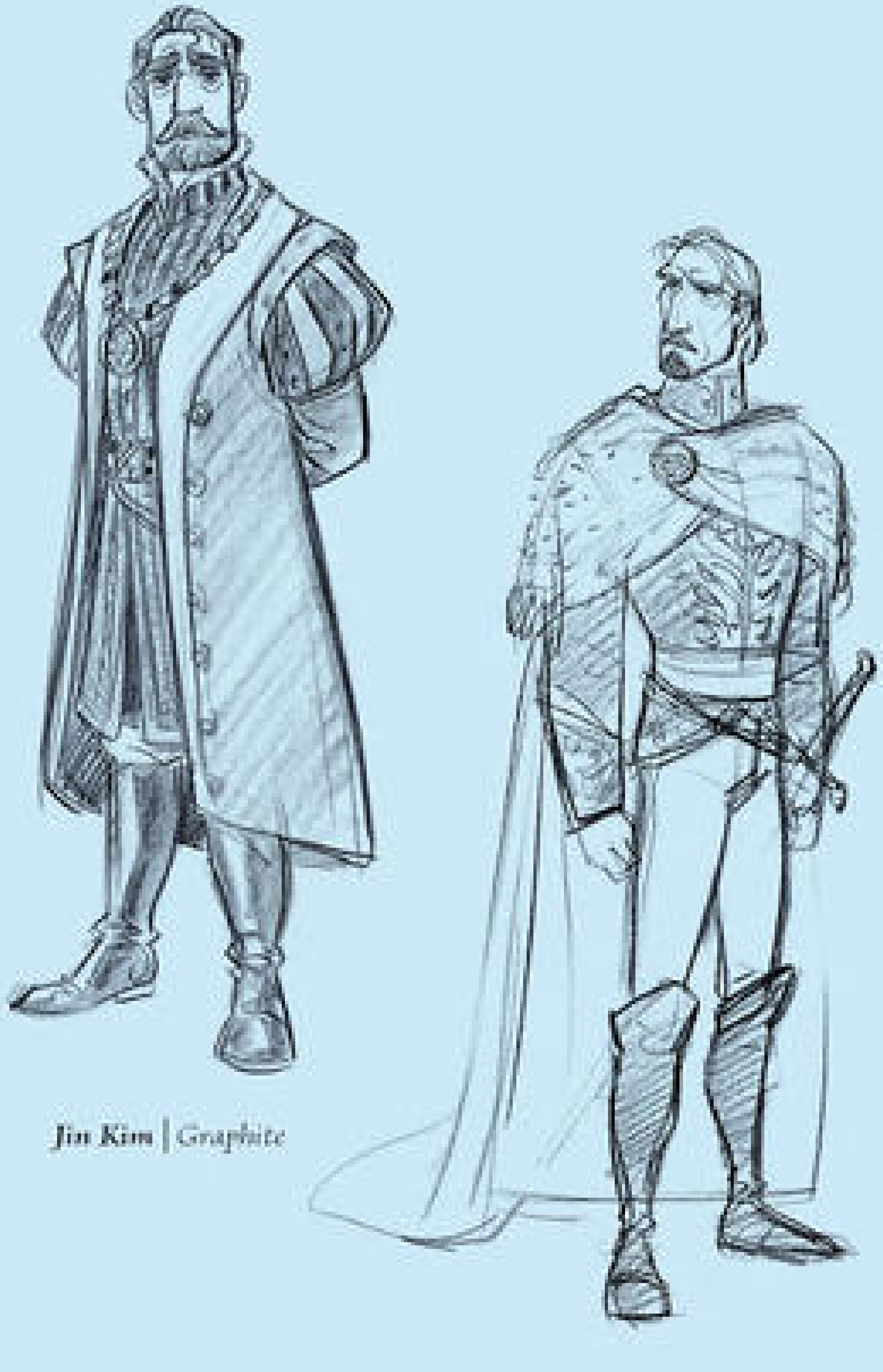
Story Board | ***John Ripa*** | *Digital*



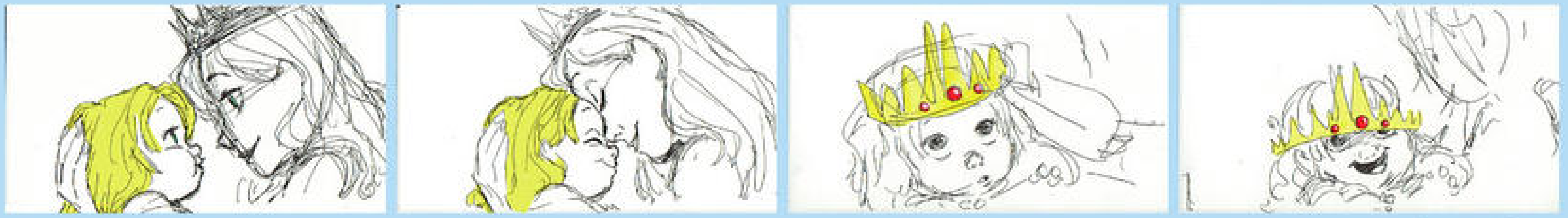
Jin Kim | *Digital*



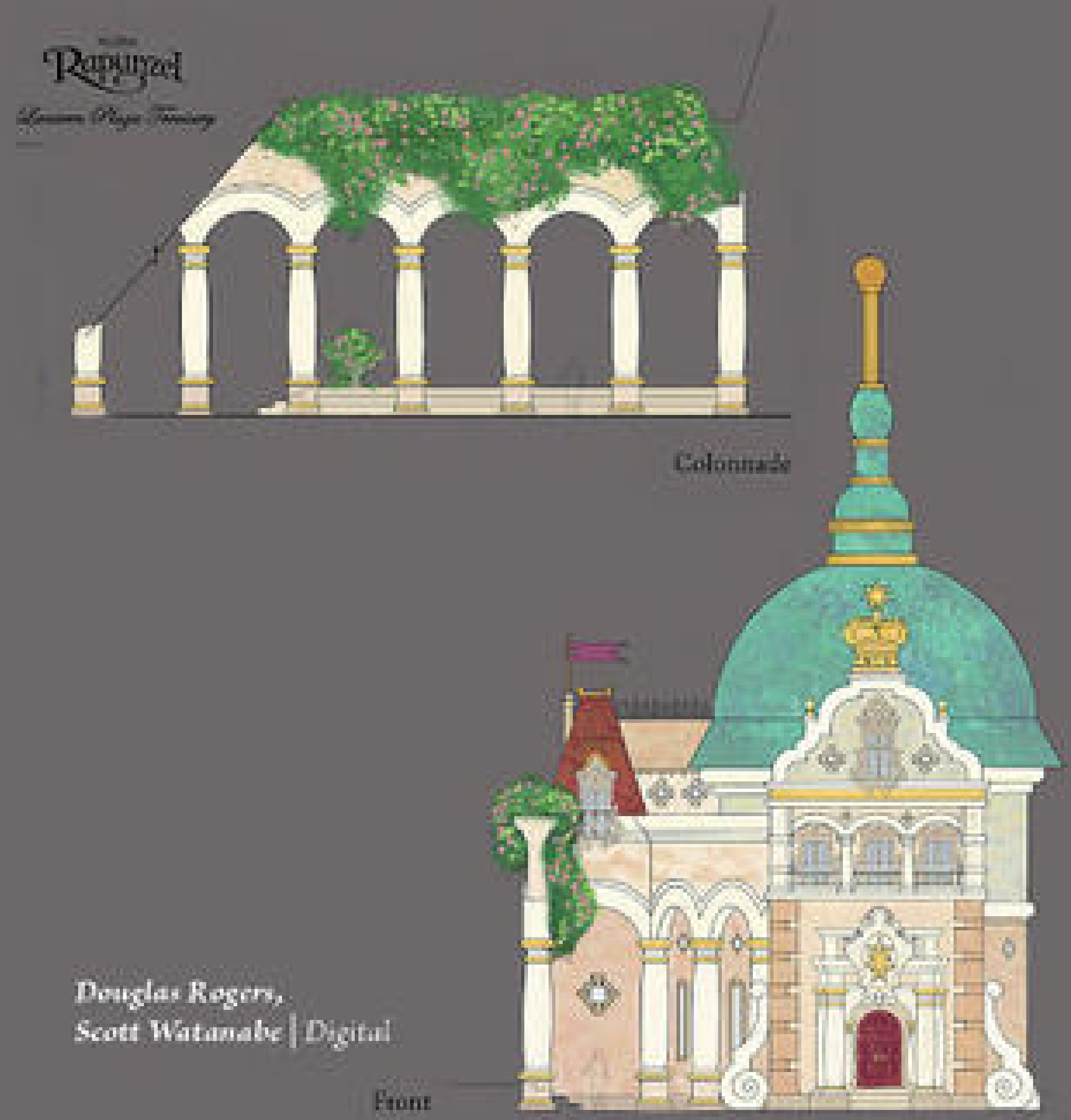
Jin Kim | *Graphite*



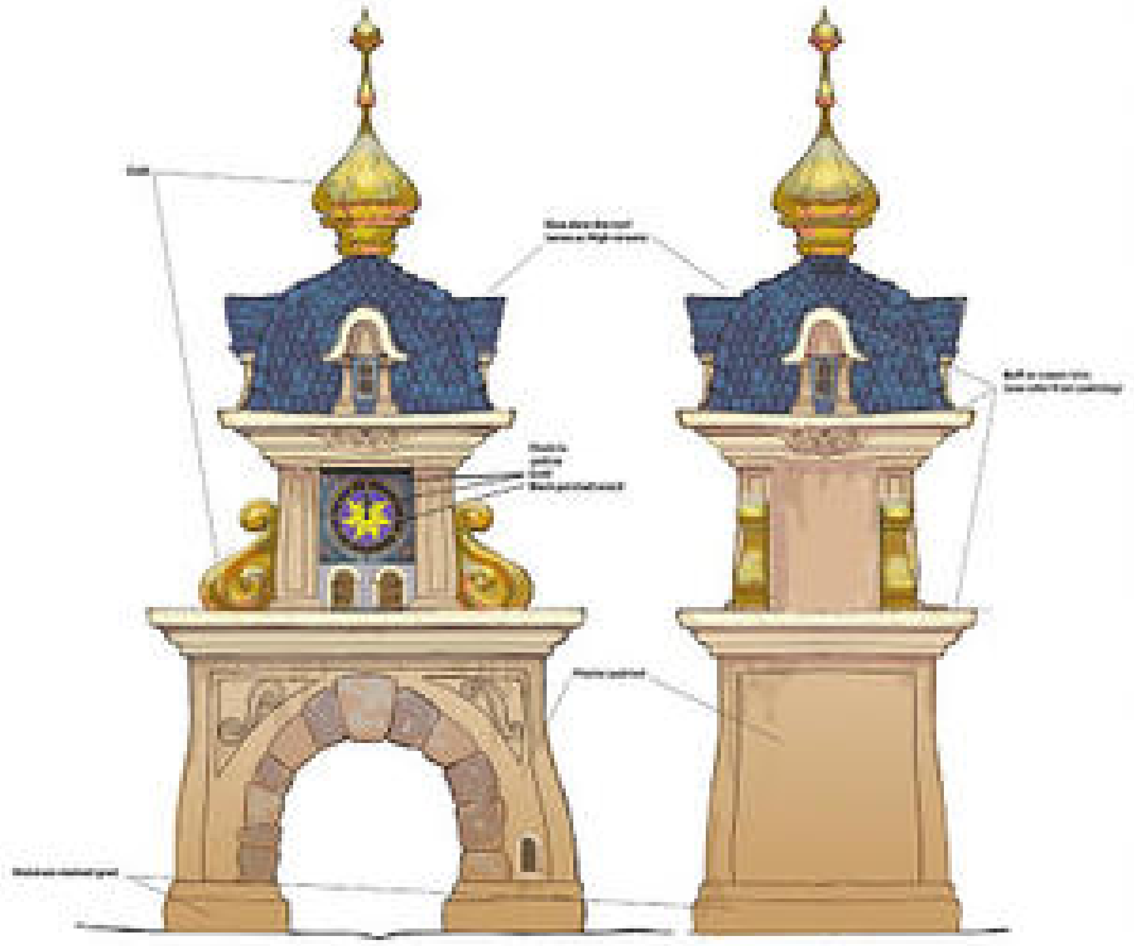
Jin Kim | *Graphite*



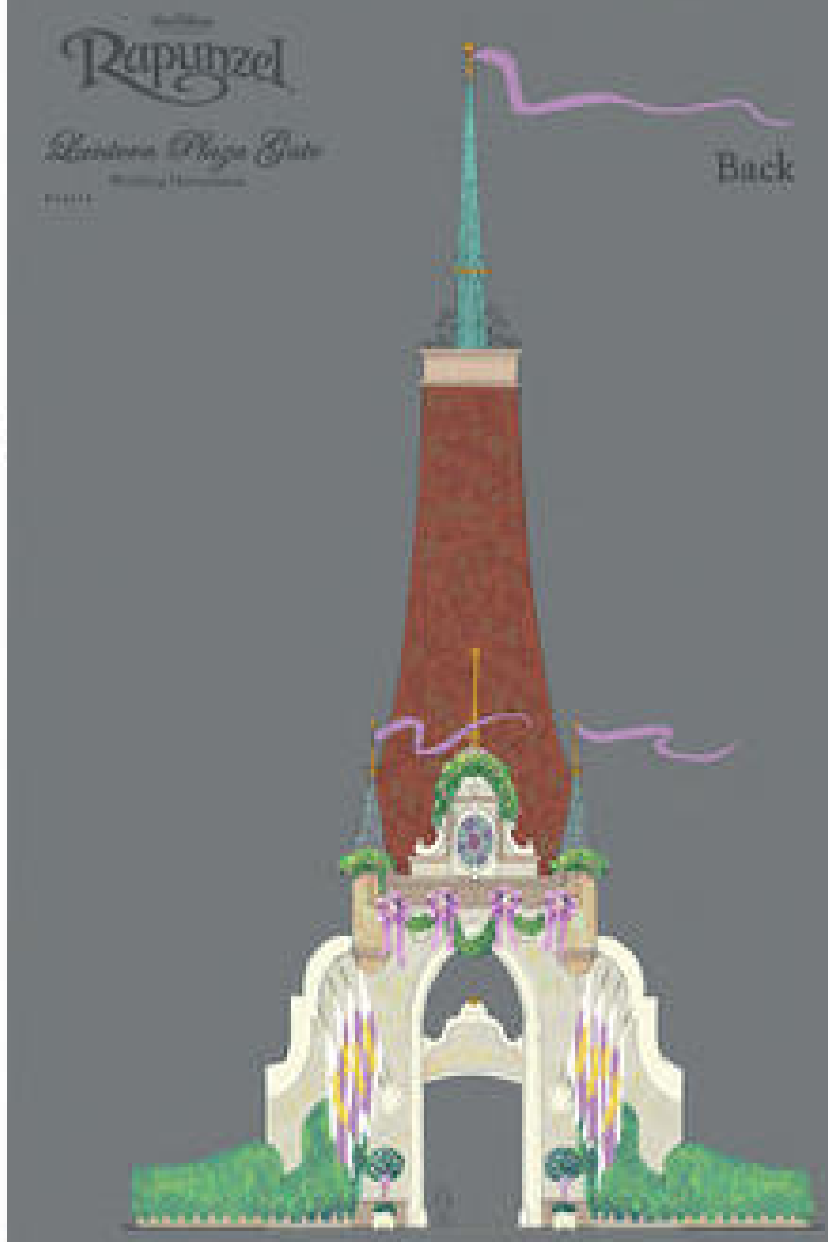
Story Boards | ***John Ripa*** | *Digital*


Rapunzel
Lantern Plaza Territory
Colonnade
Front

Douglas Rogers,
Scott Watanabe | *Digital*

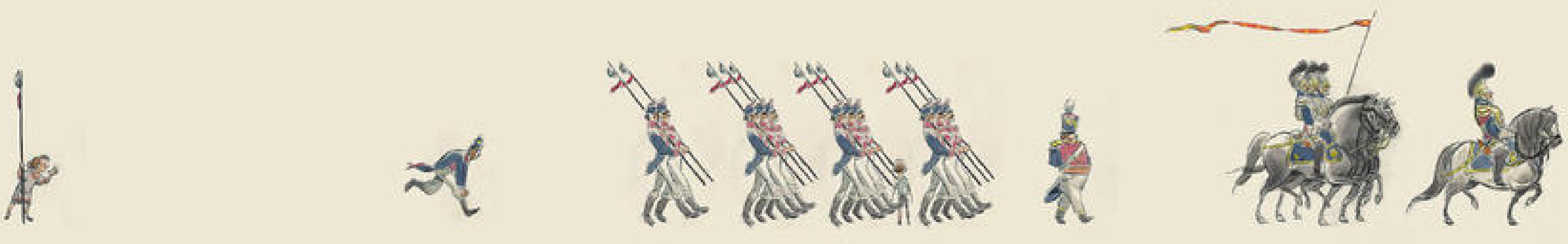


David Womersley, Dan Cooper | *Digital*


Rapunzel
Lantern Plaza Gate
Back

Douglas Rogers, Victoria Ying | *Digital*

Shiyoon Kim | *Digital*



Lights in the Sky

Lanterns of Longing for a Lost Princess

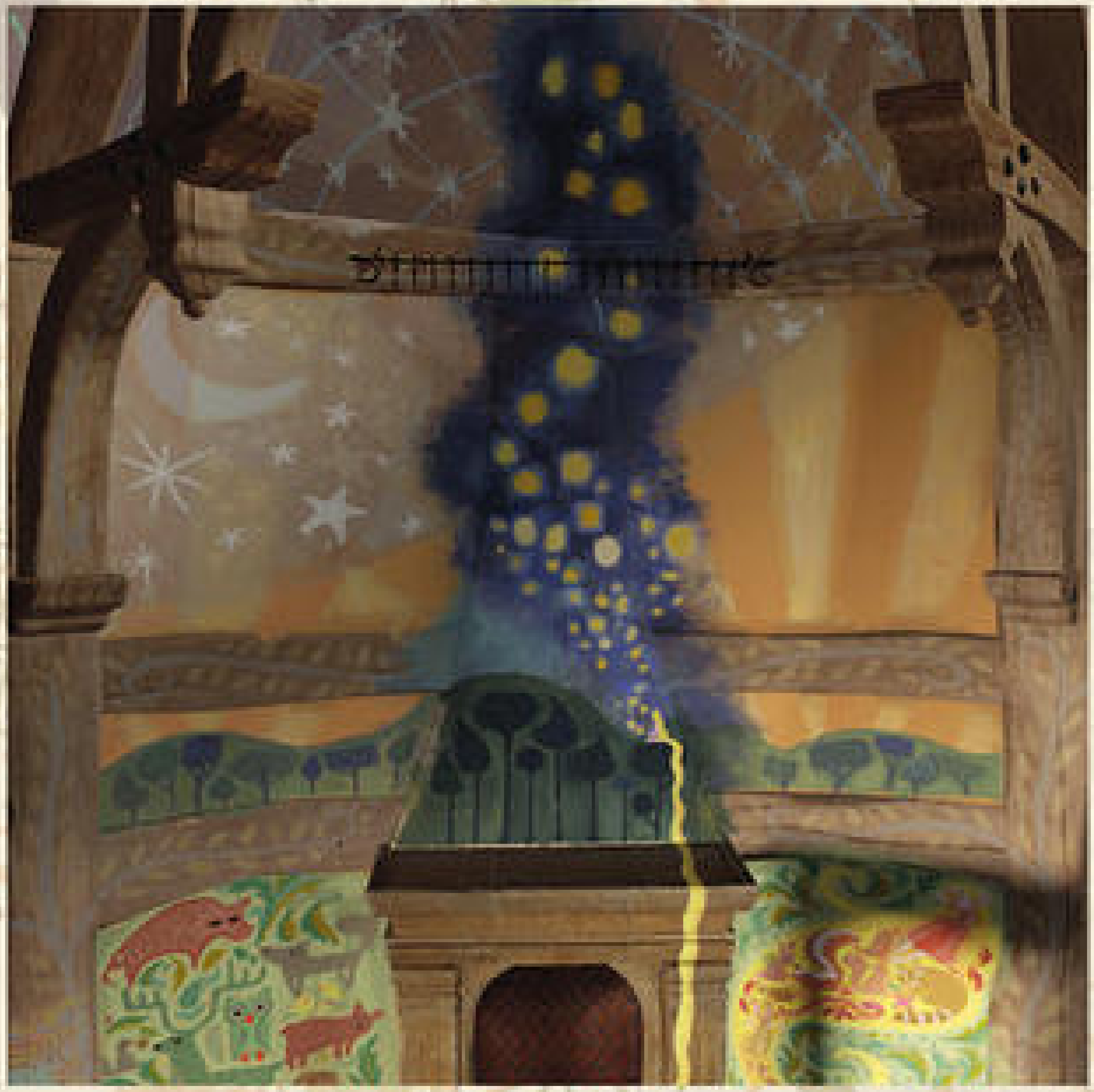
One of the visual highlights in *Tangled* is an annual launch of airborne lanterns, a hopeful greeting from the King and Queen to their missing daughter. Every year on Rapunzel's birthday, the sky lights up with the haunting and beautiful symbols of love from the bereaved parents.

The filmmakers realized that there had to be a destination goal, a physical presence or event, that takes Rapunzel out of the tower. "Otherwise, once she gets out of the tower, for all intents and purposes, the story is over," Nathan Greno says. They thought in terms of fireworks, but that idea seemed both anachronistic and conventional.

"The lanterns came from John Ripa," Roy Conli says. "He's one of our story artists, and a brilliant animator to boot. One day he came up with that idea in the story room, and everyone just immediately jumped on it. We ran out and did a bunch of research, viewing various videos of floating lanterns from Southeast Asia, and we all said, 'This is perfect, this is perfect.'

"We brought John Lasseter into a meeting, thinking that we were going to expose him to something really cool that he had never seen before. It turned out that on their anniversary, John and his wife went to Bora Bora and lit one of these things. Apparently what they do there is have you put a wish on the lantern, you light it, and release your wish. Damn the man, he's always one step ahead! . . . I just think that is such a great image, and the idea that the lanterns are beacons summoning Rapunzel home, and that she actually picks up on them."

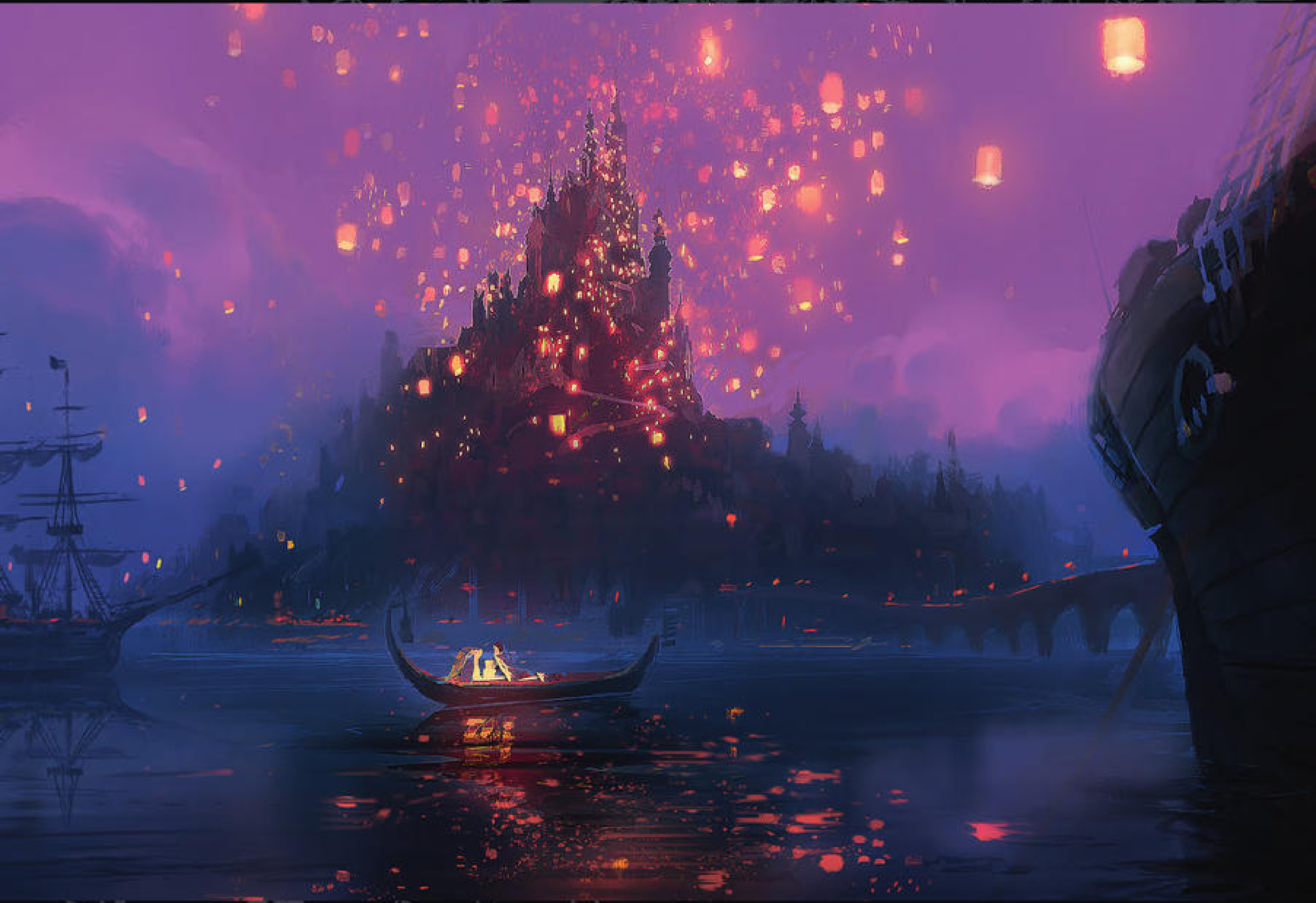
"Without any lighting, it's just a fantastic image," Mohit Kallianpur says. "Just having these beautiful lanterns flowing out from the kingdom. What we want to do is figure out how, if you have these thousands of lanterns going all over the place, we can get them to maintain their appeal in a huge sea of lanterns, and make sure that character lighting is also amped up. Then when the lanterns are still around but it is a more romantic sort of moment, we need to be sure we really emphasize the intimacy, without having the lanterns become a distraction. So there are two different lighting paths within that sequence."



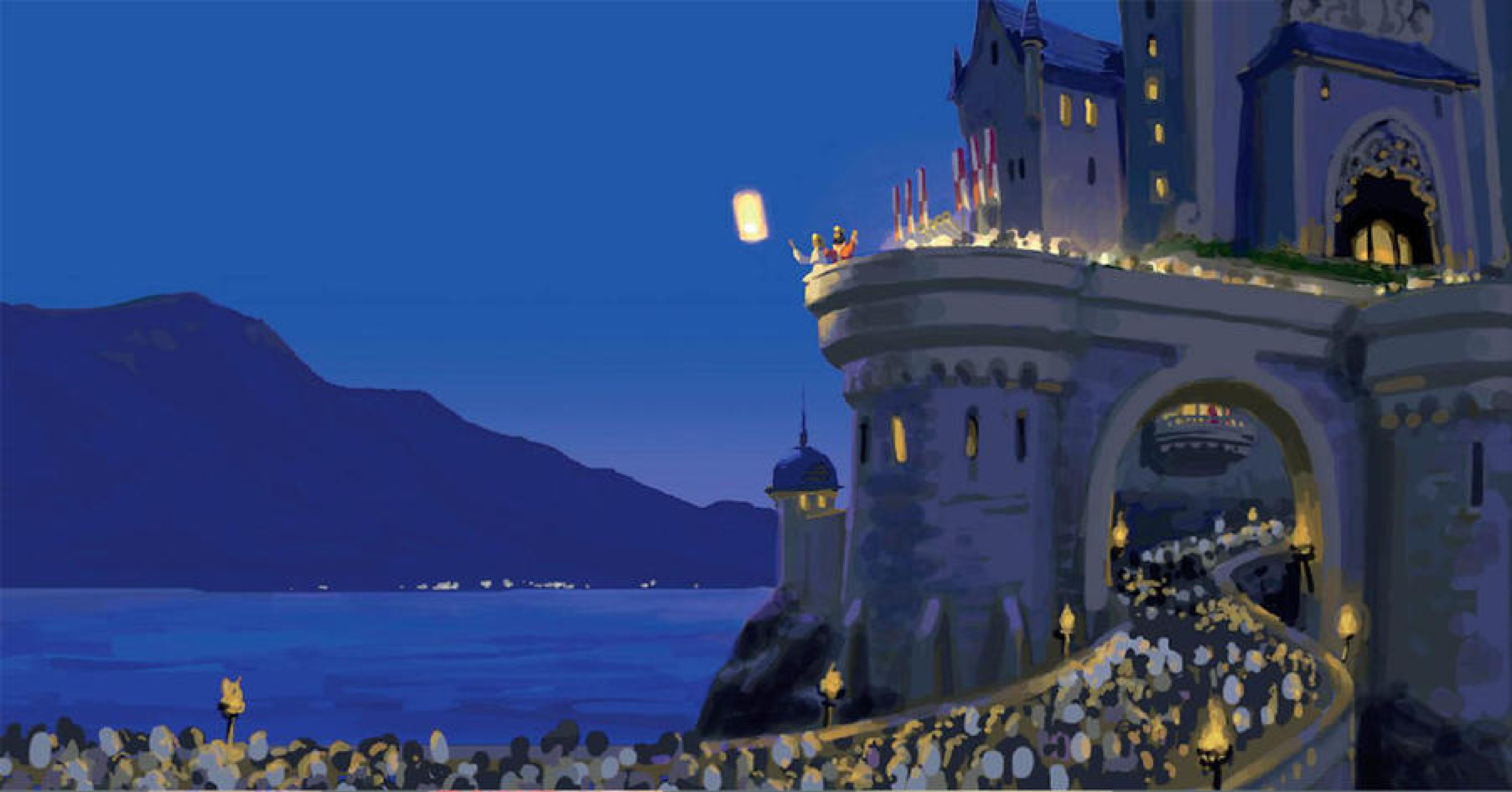
Claire Keane | *Digital*

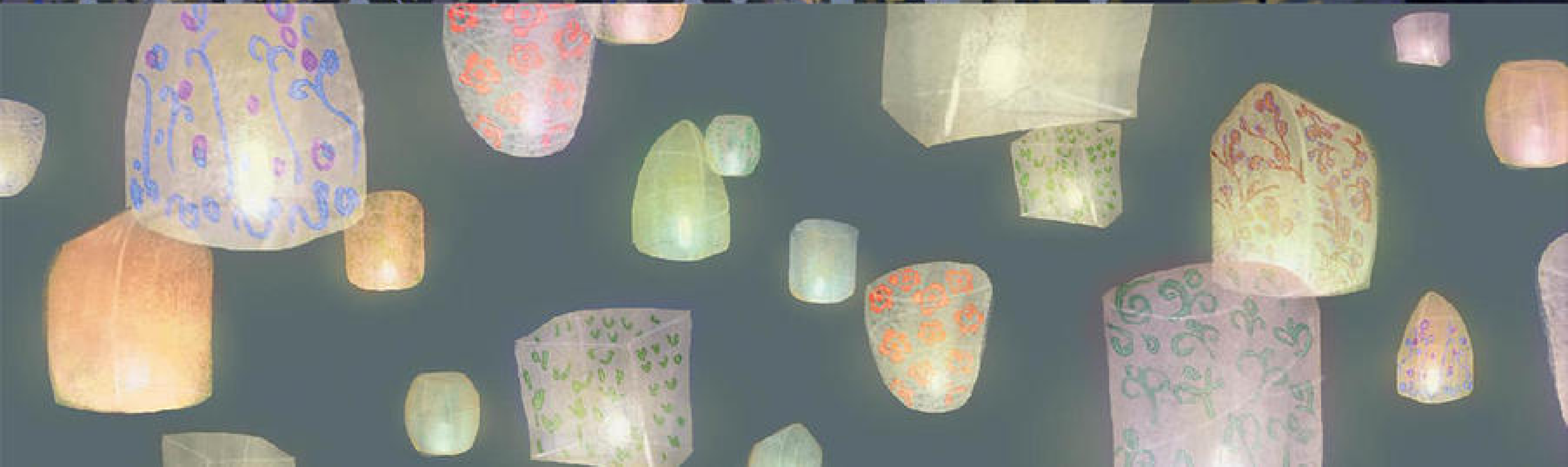
Glen Keane says, "I love that these lanterns represent what Rapunzel wants, but even more that it's a symbol of something inside every sixteen-, seventeen-, eighteen-year-old. This bigger calling, this idea of independence, a huge personal leap of 'Me becoming Myself.'"

"She sees the lanterns, and thinks that they have something to do with her, almost in a kind of romantic sense," Dave Goetz says. "They happen on her birthday, so there's a connection, a rareness about this day. She may know in her heart, but does not realize intellectually that it actually is about her personal history."

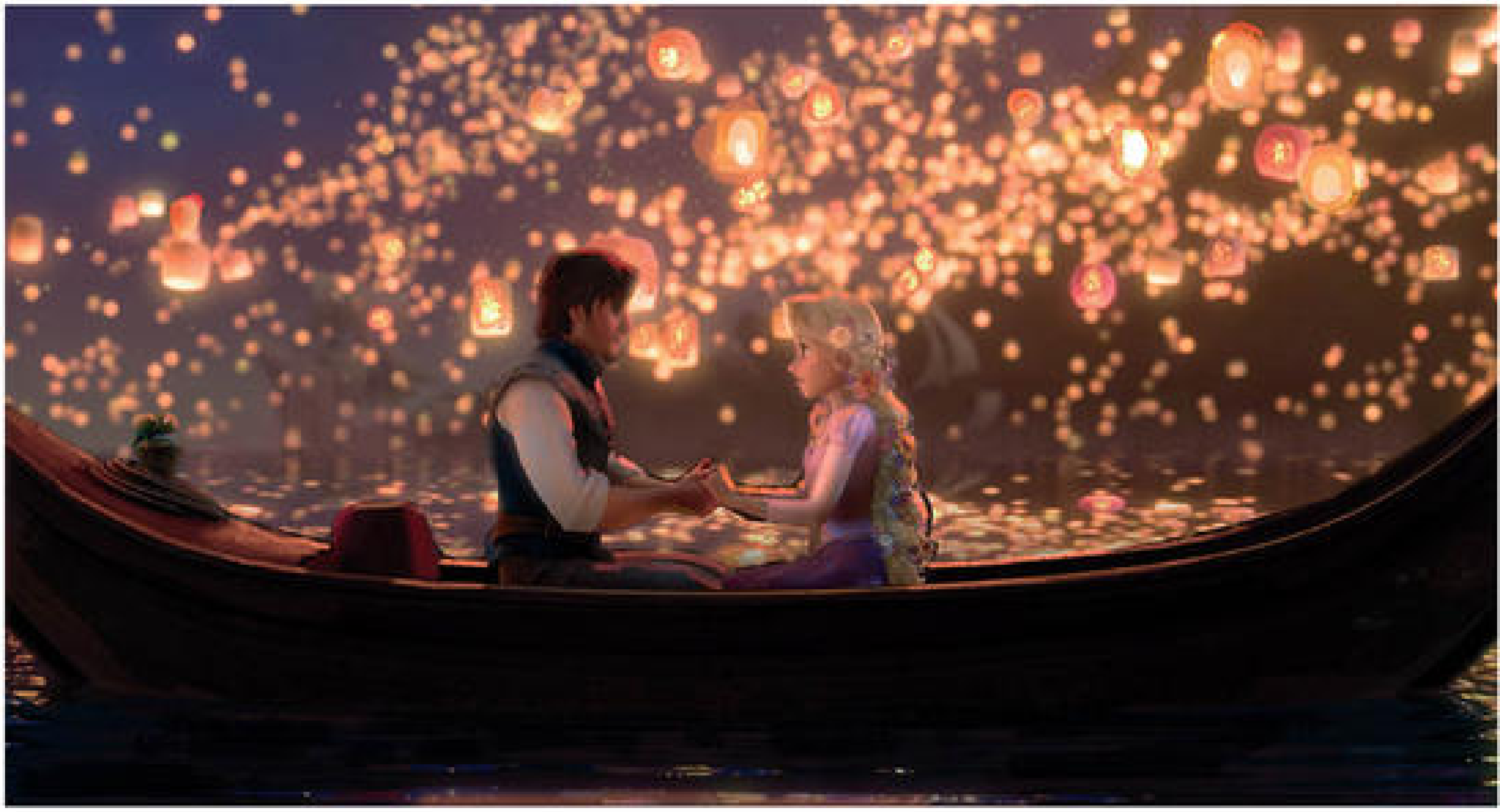


Jeffrey Turley | *Digital*

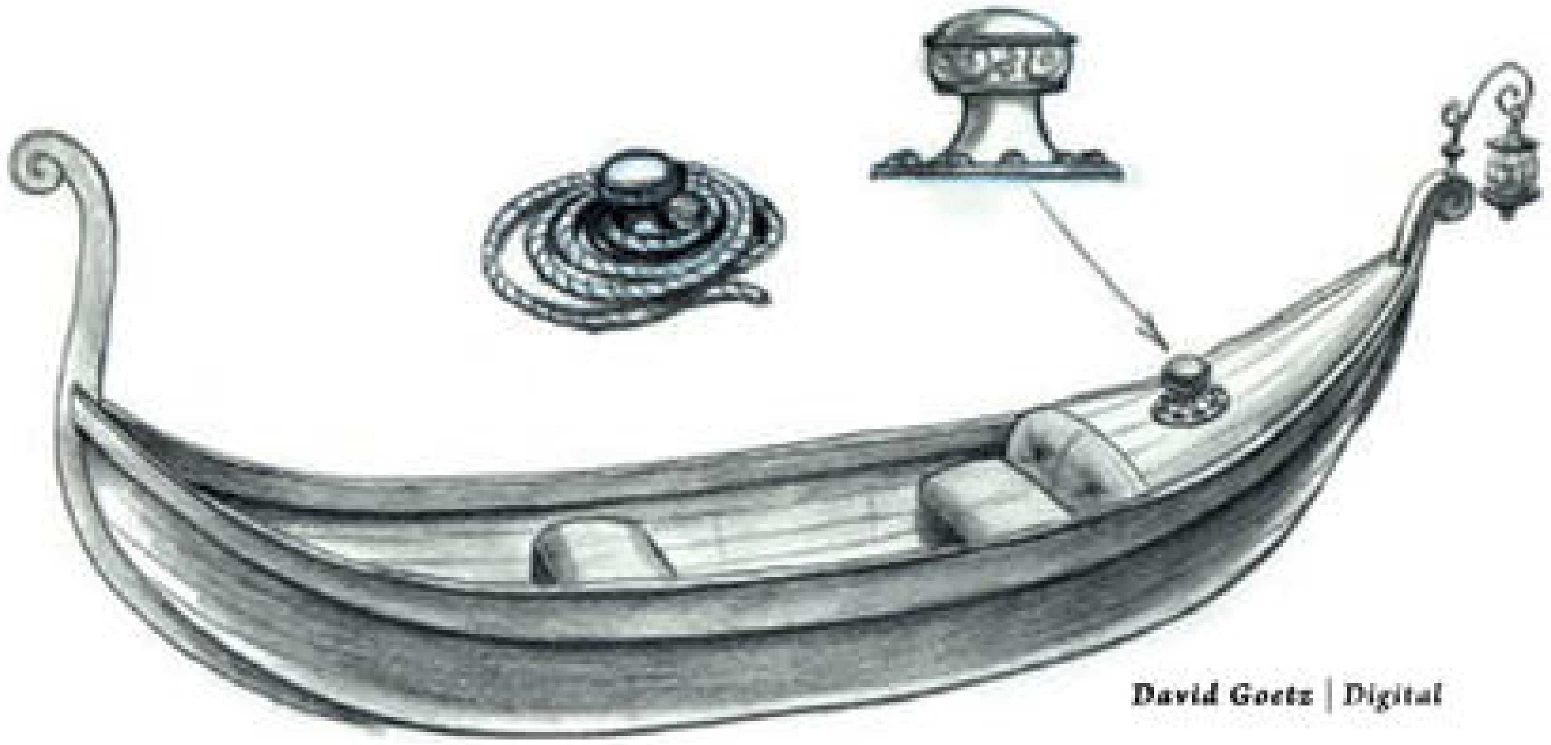




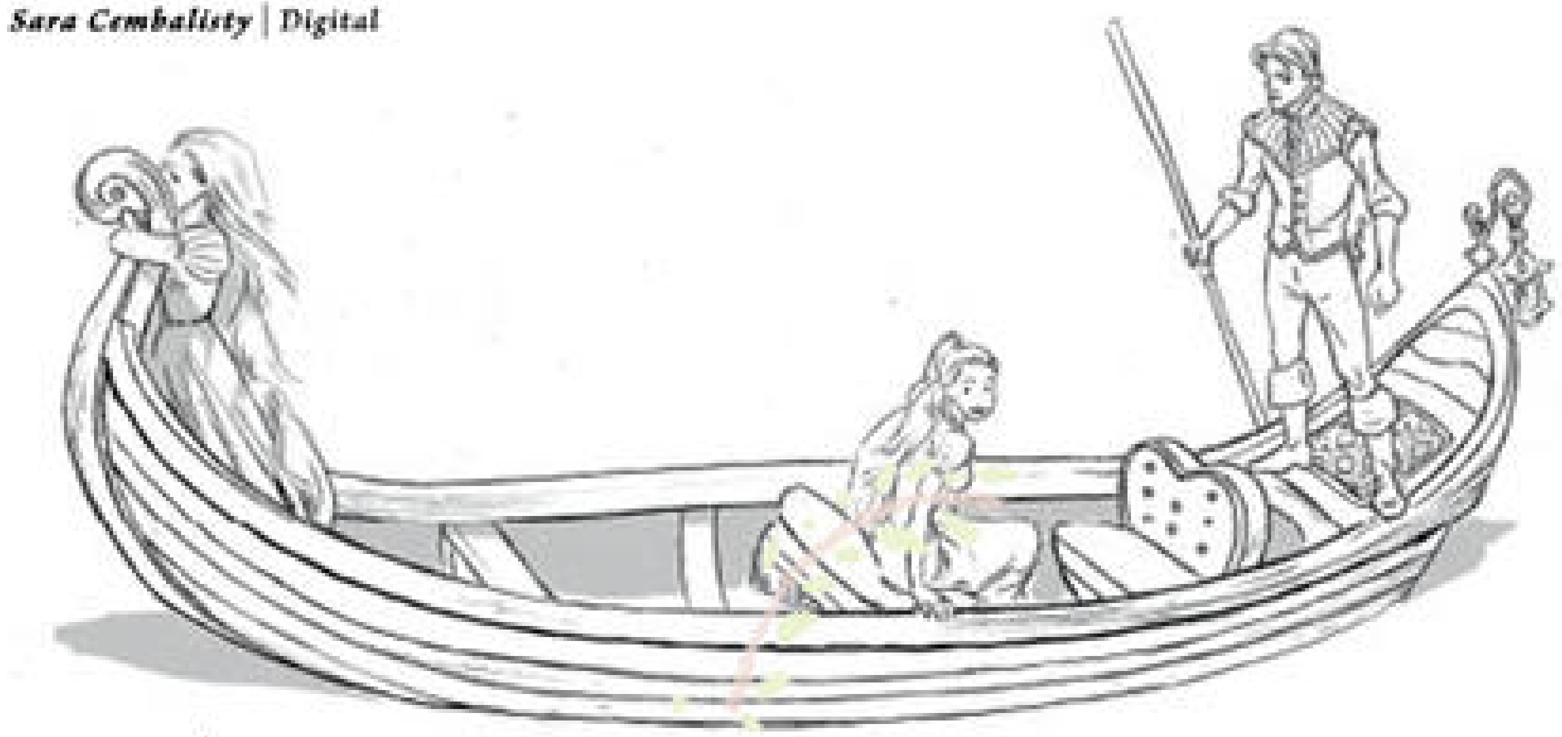
Sara Cembalisty | Digital



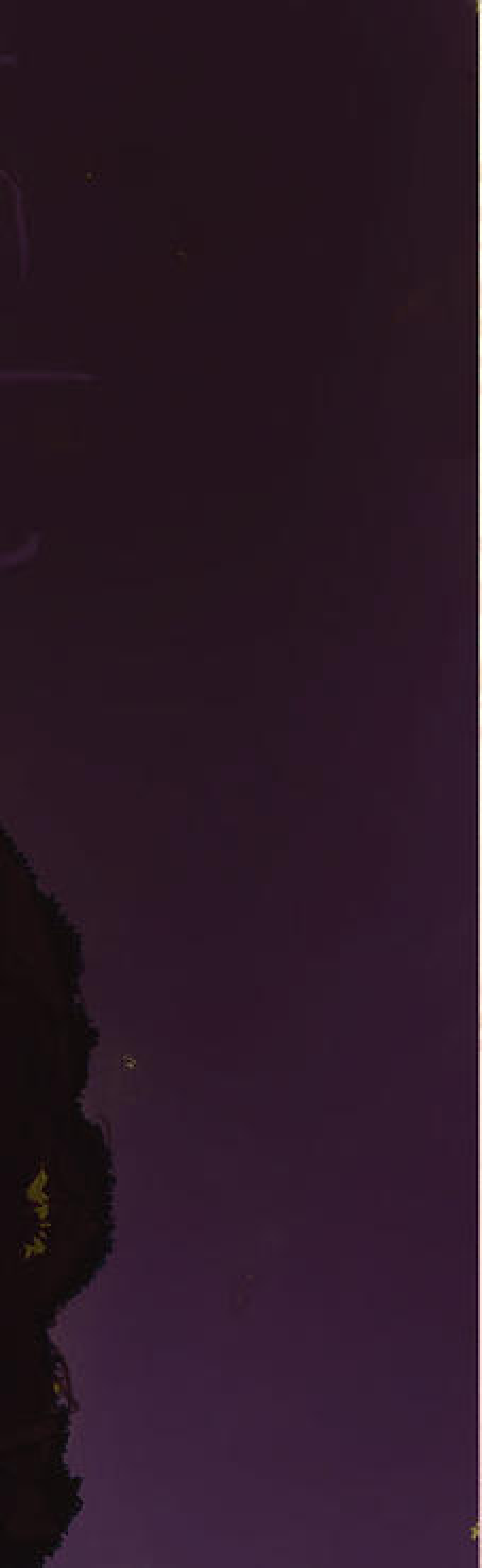
Lighting Key | **Dan Cooper** | Digital



David Goetz | Digital



Kevin Nelson | Digital



Glen Keane, Dan Cooper | Digital

Ever After

Eternal Fairy Tales, the Disney Culture, and the Alchemy of Filmmaking

The Disney name, company, and legacy afford enormous advantage to the makers of *Tangled*.

"We are *Walt Disney Animation*," Doug Rogers says, "We have seventy-five-plus years of history, and we are the only animation company that's passed on the torch from generation to generation. That's a unique thing, and it's something that attracted me here, because you're building onto something.

"I worked at some start-up studios before I came here, and although it was great starting a company from scratch, we had to watch what we could 'borrow' because we were not Disney. We parodied Disney sometimes, but we were actually fairly respectful of certain core beliefs that I think are culturally tied into our morals on a certain level."

"There's a deep and soulful connection to this place," Byron Howard says. "It's partially to do with history and partially to do with your awareness of what's gone on before—and how well they did it. A couple of years ago, I saw a statue of David, a [Donatello] bronze, that Michelangelo had seen before he did *his* David. I stood and thought of Michelangelo looking at this thing, and saying, 'I want to do that.' He took that inspiration from that artist, and then created his work—that is now a thousand times more famous than the David he was looking at.

"We're kind of the same way," Howard continues. "We're incessant students. We will pull stuff from the Animation Research Library and we are always amazed to find out that these people cared *so* much, they put that much of themselves, and their emotion, their effort, into these things. It makes you want to make your projects better. It gives you extra fuel from the ether, it helps to drive you forward."

What's in a Name?

The Accountability of Being Disney

Like most assets, though, those artistic and cultural benefits come with responsibility.

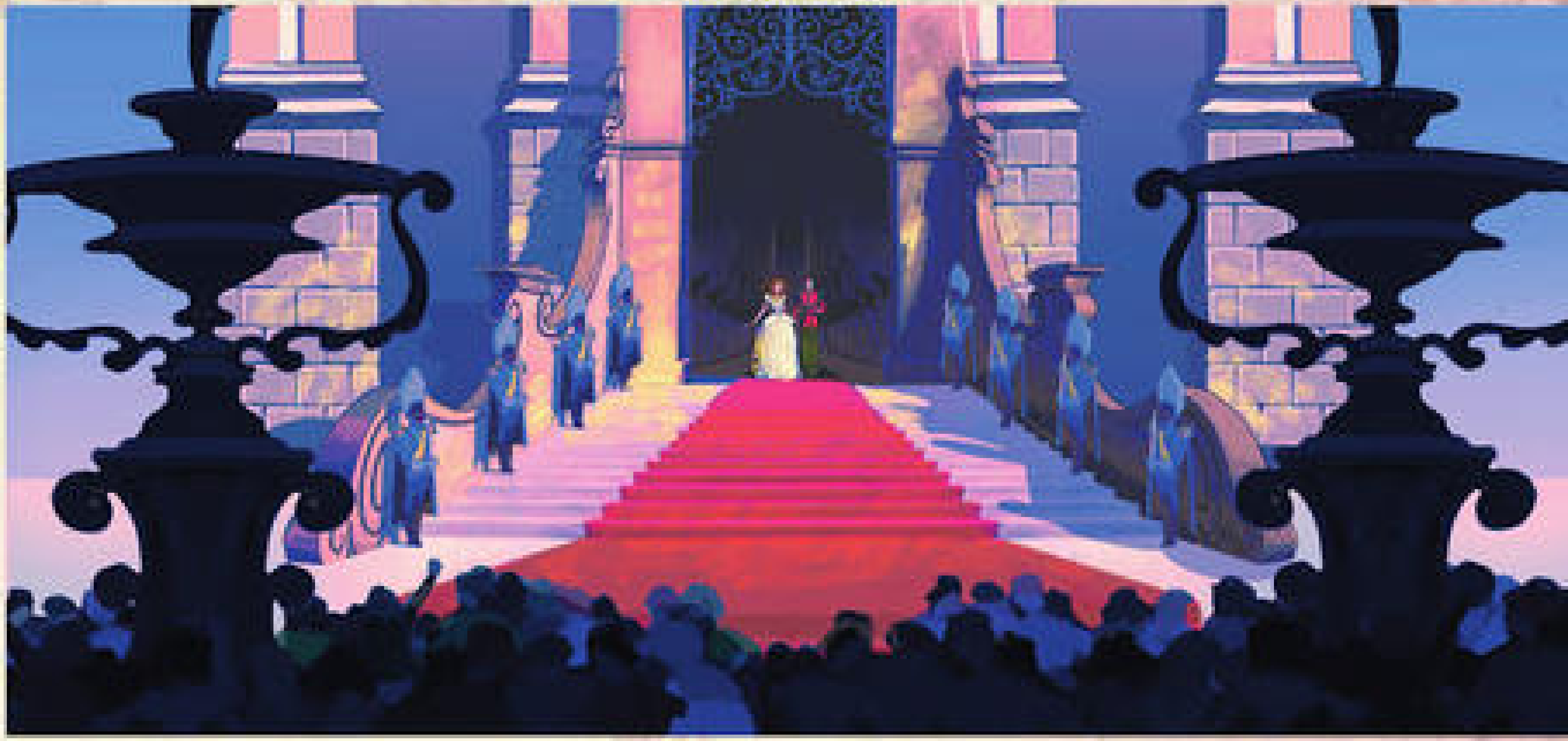
Doug Rogers says, "You want to reassure the values that were there. And there's a feeling that needs to be there, an emotional element on a visceral level that the audience needs to connect with—which in some instances has been programmed over the seventy-five years that we've been making movies here."

Jesus Canal says, "Sometimes, you think about it. 'Hey! You know, this is going to be the fiftieth animated feature!' I'm used to the fact that this is Disney, and I'm really proud of where I am, and I'm going to be proud of what we deliver. At the same time, I'm a little bit scared. You need to work hard and be sure that you are delivering the best. The name demands this."

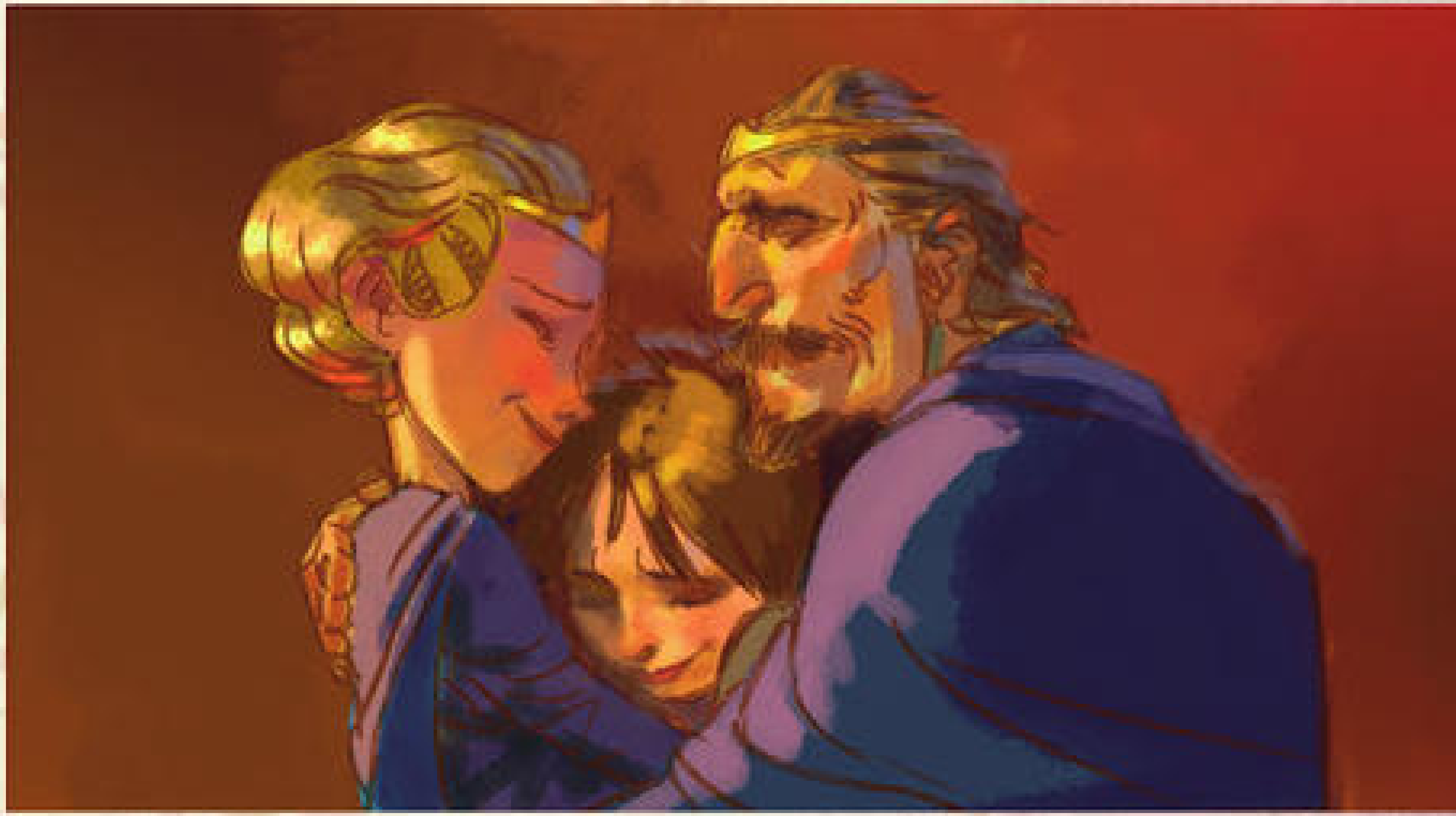
"You want to give audiences back something that they had—or something that they heard that other people had," Rogers says wistfully. "Working for Disney, you need to give 110 percent, because the public expects this from Disney. They're used to quality from Disney. It's always in the back of your mind, that's what I'm going for, that's why I'm working here, that's why I like it, and let's make sure that we get the best."

Mac George muses, "Well, the only problem with it is you have to compete with your own past, as well as with other studios."

Chad Stubblefield is perhaps more pragmatic. "It's funny, I'll lose sleep over fine details—'Maybe I should have made the corner of her eye a little sharper,' you know? It's probably lucky that I forget to step back and look at the fact that this is our fiftieth animated feature or the Disney history. I'm so engulfed in the fine details of what I'm doing."

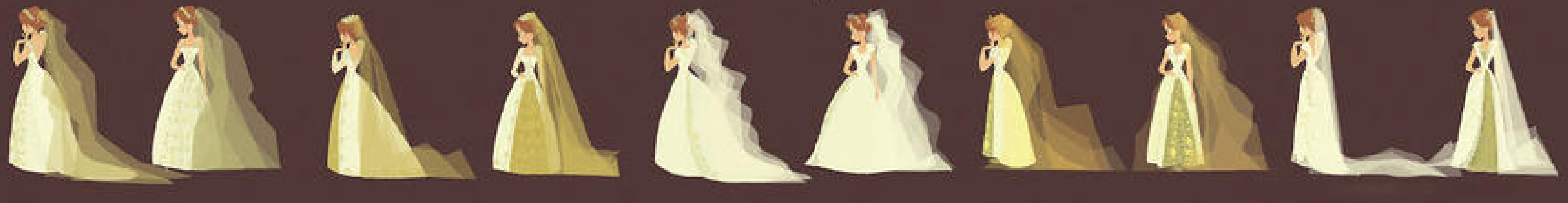


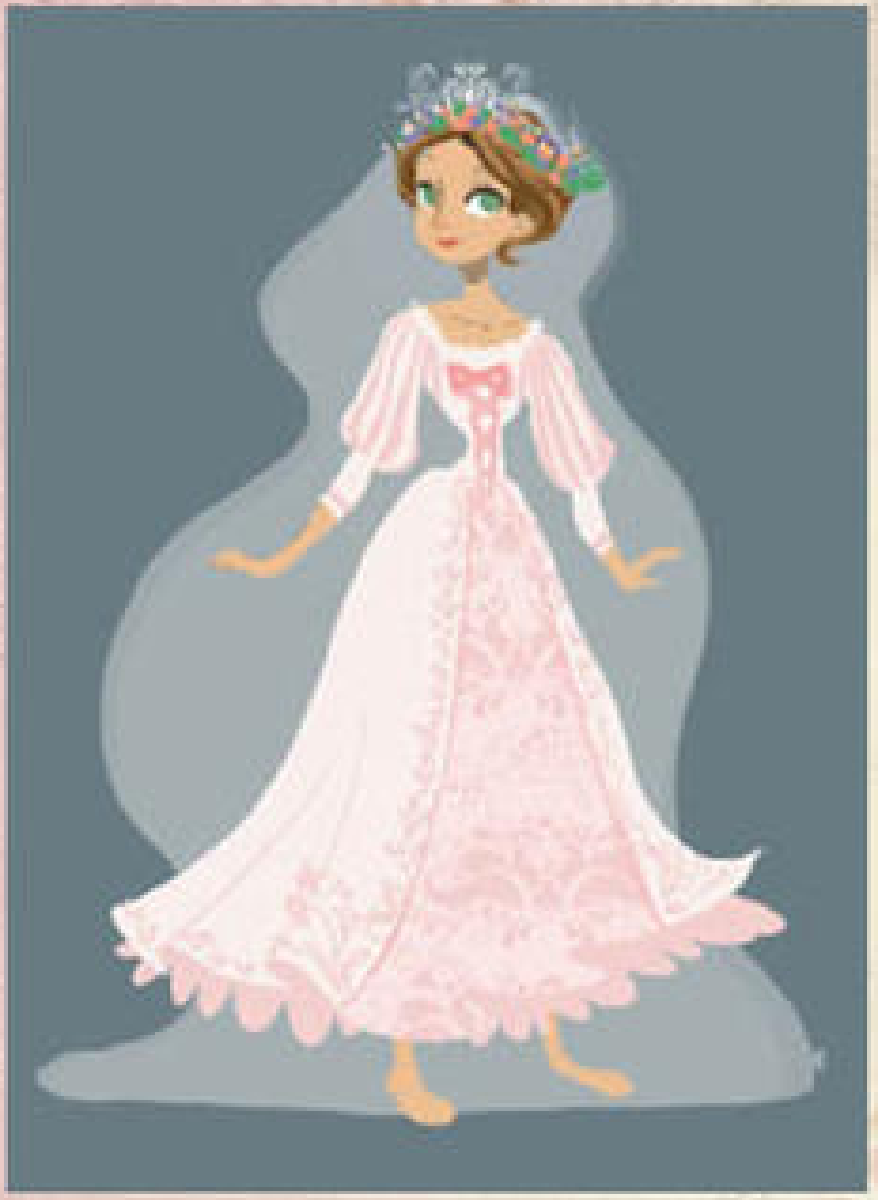
David Womersley, Dan Cooper | *Digital*

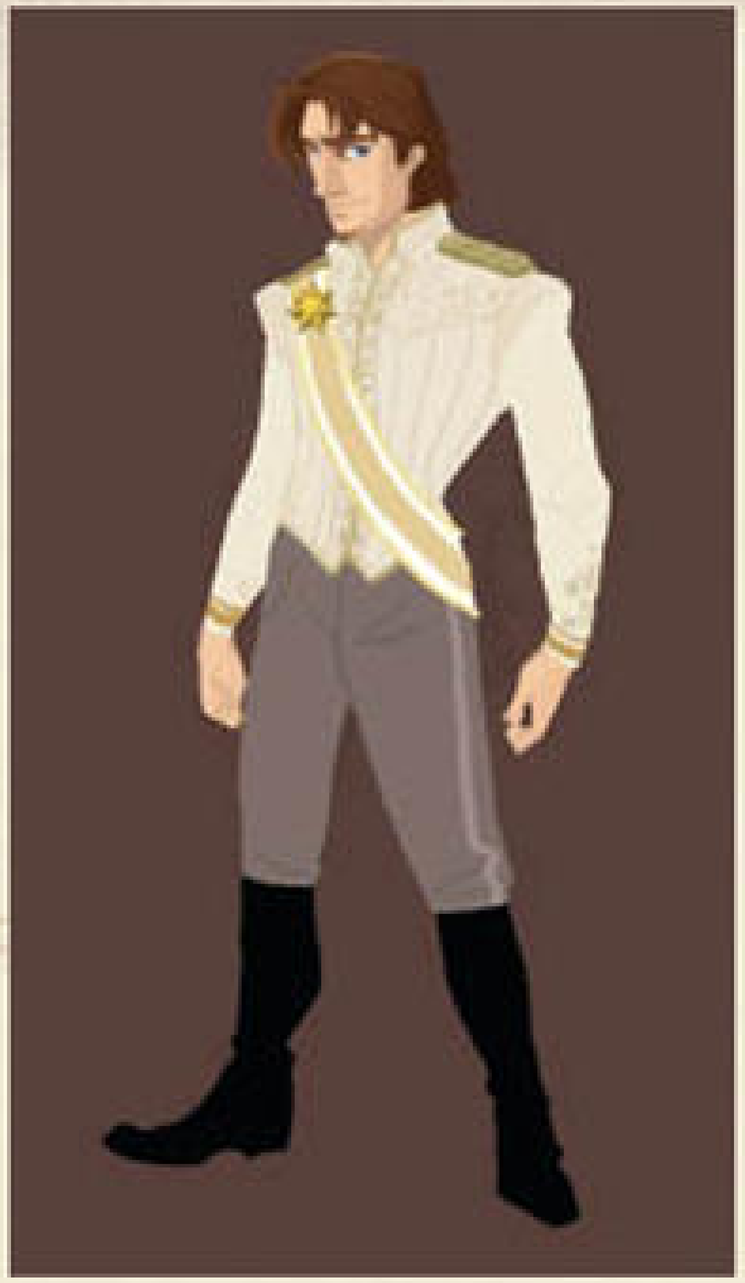


Marc Smith, Dan Cooper | *Digital*

Lorelay Bove | *Digital*







> I do feel like we're part of something that's generational. We have a responsibility.
> —Douglas Rogers

Reflexive Reward

Artistic Investment and Cultural Gains

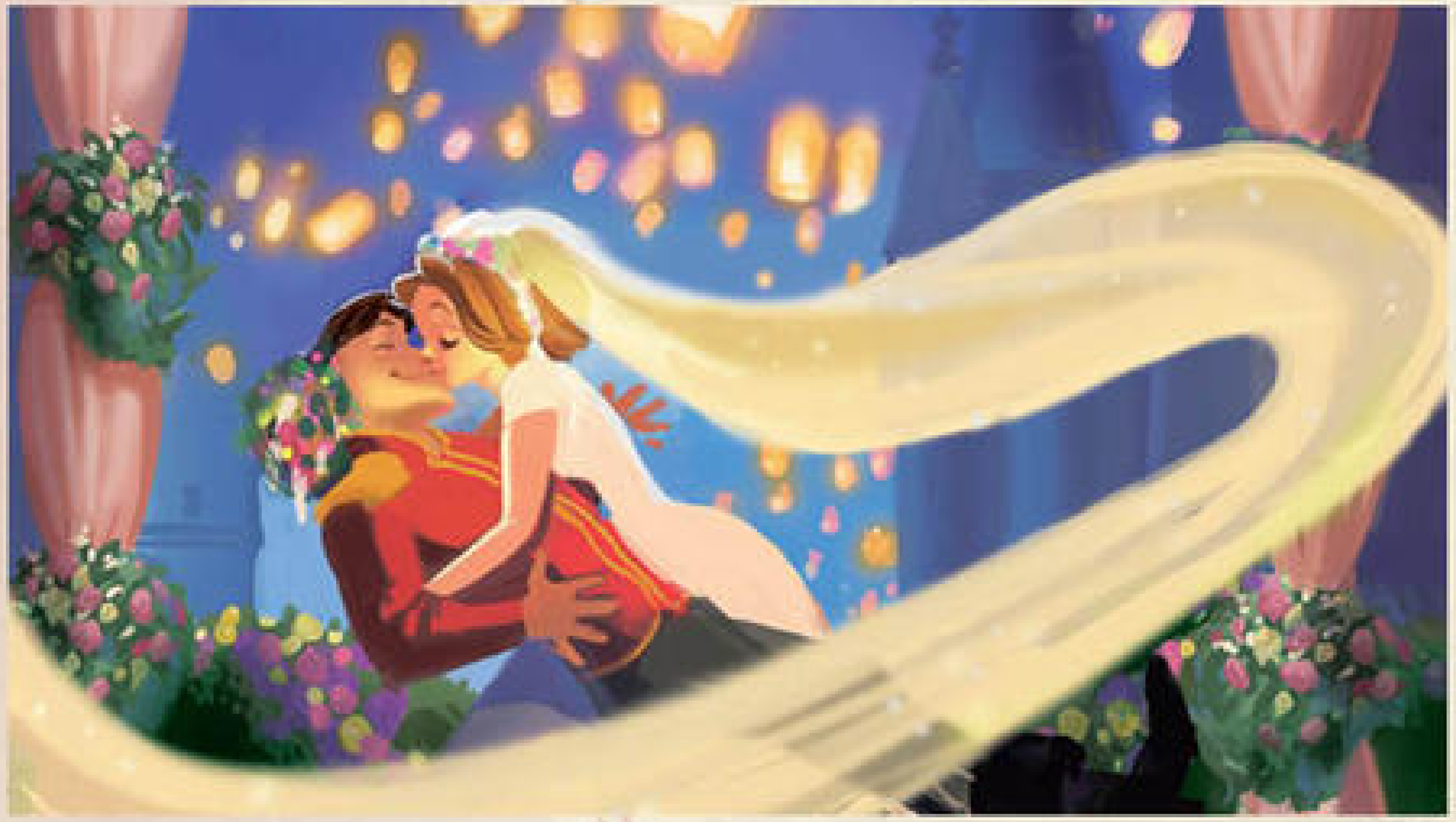
The tradition within Disney, a legacy of excellence, and a history of becoming culturally integrated into the lives of millions are part of what draws artists to be part of Disney. At the same time, the reason Disney has been able to employ so many excellent and visionary creative people over the decades is that it provides an environment that stimulates their talents and offers opportunity and encouragement for growth and innovation that is not necessarily tied to the work at hand, but rather the artist's own initiative and interest.

Jesus Canal says, "It's not only the final product, it's also the journey—and knowing that you're here at Disney, surrounded by so much talent, so many talented people. It's cross-pollination, where you can learn more about so many different skills. There are so many things that you can do, and that are available to you, and that the studio puts at your disposal."

Roy Conli says, "Happier artists are more satisfied artists, are then more confident artists, and become more innovative artists. And I don't just mean the brush-and-pencil set, I mean everyone within this organization who elevates their functional role to artistry."

Even though he is new to Disney, Scott Watanabe understands this. "That's one of the big things. I was the only artist at my [previous] job. I just wanted to have someone above me, and people around me, that I could learn from."

Nathan Greno has another analogy. "It's like playing for the New York Yankees. There's so much history, so many legends have worn the pinstripes. Who wouldn't want to play for the team Mickey Mantle was on? Who wouldn't want to work for the studio that created Bambi?"



A Precarious Philosophy

A Commitment to Sincerity

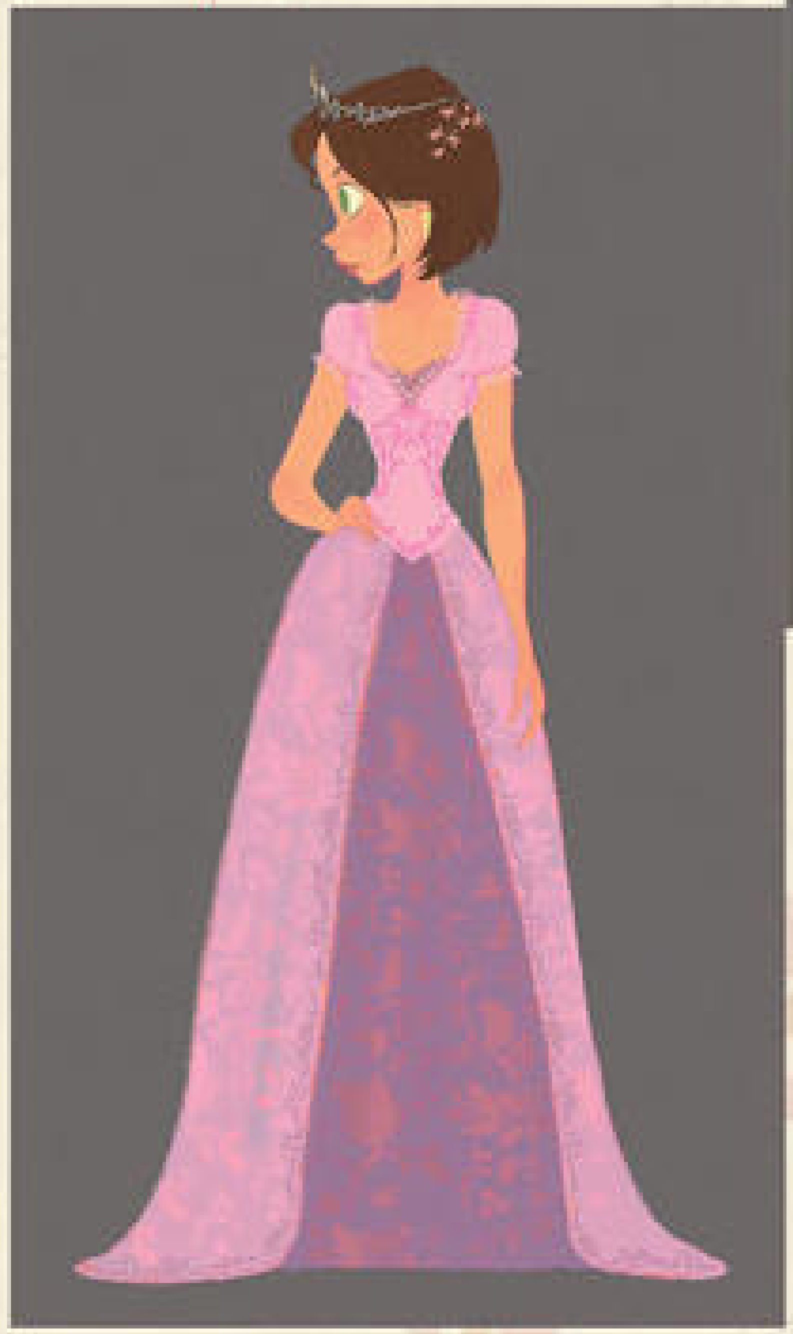
There is an unvarying quality to the discourse of the filmmakers, a chorus of the entire production team. It is the avid and devout sincerity with which they approach every task. Even the words "problem" and "fix" are spoken with an almost joyous enthusiasm.

Byron Howard says, "Cynicism is easy, because it demands nothing of you. Intellectually and emotionally, sincerity requires commitment and risk."

Nathan Greno agrees, "Byron and I grew up reading [the milestone Disney animation history] *Illusion of Life*, and watching the classic animated films. Long before home video, my mom would take me to see the Disney features in the theater. I saw them all on the big screen: *Dumbo, Pinocchio, Cinderella*, all of them. In fact, the first trip I ever made to a movie theater was when my dad took me to see *Pete's Dragon*. There's a whole look and, more importantly, a whole feeling Byron and I are trying to get back to. We want to make a great classic Disney film. To do that we have to work earnestly and with respect and know where the edges are. We want to create a film that sits on the shelf next to *Peter Pan, Alice in Wonderland*, and *Lady and the Tramp* and feels like it belongs there. At the same time, we are without a doubt creating a modern film. Our pacing, action, and humor are being done with a contemporary audience in mind. It's all about balance."

"We're trying to *recapture* what's already there as we move the medium forward, not copy or reproduce the past," Douglas Rogers says. "But to do that, we need to remain true to the foundation. It's a simple phrase that I put up on my wall. 'We still believe in Once Upon a Time.'"

David Goetz, Dan Cooper | Digital



Lorelay Bove, Michelle Robinson | Digital

To translate the world's great fairy tales, thrilling legends, stirring folktales into visual theatrical presentations and to get back warm response of audiences in many lands has been for me an experience and a lifetime satisfaction beyond all value.

—Walt Disney

Acknowledgments

Renato Lattanzi at Disney Consumer Products is the kind of professional you imagine when you think of the word "Disney." Collaborative, passionate, knowledgeable, and amazingly adept at organizing and communicating, he is a good man and a good friend. Again I can only say, "*Grazie, amico*."

Thanks to Nathan Greno, Byron Howard, Katie Carter, Gail Carter, and the entire crew of *Tangled* for their generous access and the gift of their time, insight, and passion.

Glen Keane is an inspiring artist and soulful human being who has enriched so many people around the world with his art, his work, his passion, and his nurturing spirit; myself humbly among them.

A special thanks to my old pal Roy Conli. I hoped when we were on board the *RLS Legacy* traveling through the Etherium that it would not be our last voyage together. You're a stalwart captain, and I will always happily join your crew.

To the rest of the team at the Walt Disney Animation Studios, your warm welcome and generous hospitality are appreciated, always.

Eric Larson has been gone for twenty years now, but around the halls of Disney his talent, grace, and decency are remembered fondly and referenced on a daily basis.

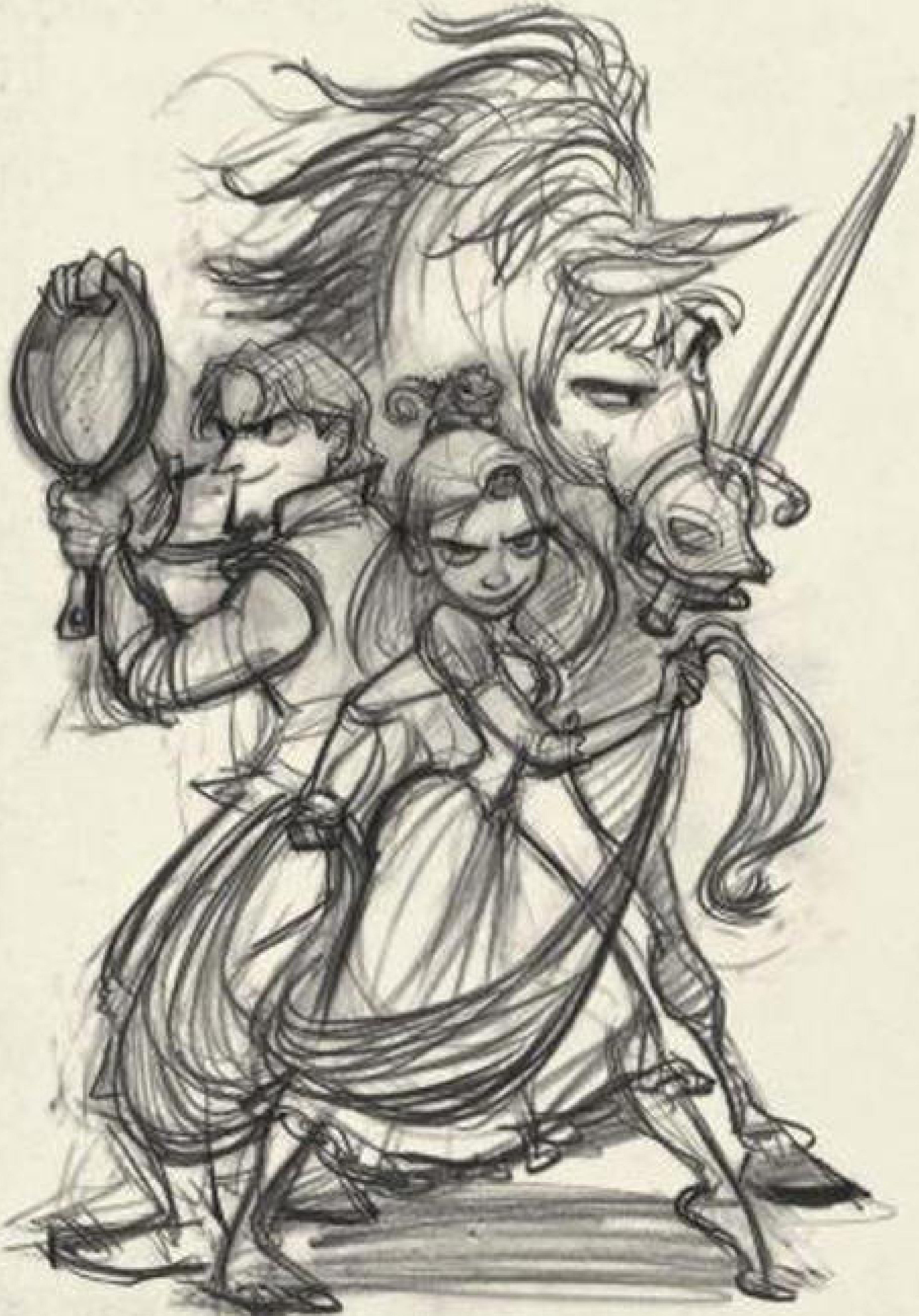
David R. Smith, founding director of the Walt Disney Archives was, as he has been for me for the last thirty years (!), a terrific resource, and a great friend.

My great thanks go to LeighAnna MacFadden at Disney Publishing and Emily Haynes at Chronicle Books, for their firm stewardship of this project.

Glen Nakasako of Smog Design, Inc. did a masterful job with *The Art of The Princess and the Frog*, and my bet is that the book in your hands also benefited from his great talent and great patience.

At home, the safety, encouragement, and entertainment provided by the Randolph Street Boys Home—Kenneth, Brendan, Joseph, and Mitchell—is really the reason to go to work.

—Jeff Kurtti



A lighthearted twist on *Rapunzel*, the beloved fairy tale from the Brothers Grimm, *Tangled* brims with thrilling adventure, a distinctive cast of characters, a daring heroine, and of course, seventy feet of golden hair. Featuring the stunning concept art behind the newest Disney masterpiece, *The Art of Tangled* also includes a preface by John Lasseter, a foreword by Directors Nathan Greno and Byron Howard, and interviews with the artists, animators, and production team—including Art Director David Goetz—that shed light on the history and artistry of this landmark film.

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